PRAHASANA

IN SANSKRIT LITERATURE



Dr. S. RAMARATNAM

Presented for the first time in the bounds of this volume is an authoritative and thorough account of the Prahasana Literature in Sanskrit. Apart from the printed works, as many as two dozen unpublished manuscripts had been utilised in preparing this masterly treatise.

Very valuable information about the 20th Century Prahasanas in Sanskrit and a survey of the Prahasana Literature in Indian Vernaculars is provided in the Appendix. The present work may easily form a pioneering study on the subject. This has also developed a model for similar studies on other playforms.

Rs. 100.00

PRAHASANA IN SANSKRIT LITERATURE

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SANSKRIT FOR BEGINNERS

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PREAMBLE

I have great pleasure in introducing this comprehensive and thorough study on 'Prahasanas in Sanskrit Literature' by Professor S. Ramaratnam, Head of the Department of Sanskrit, Vivekananda College, Madras, to the world of Sanskrit scholars. Substantially it forms his doctoral thesis prepared during 1975-79, under the direction of Professor M. Narasimhachari in the Department of Sanskrit, University of Madras.

Humour has a universal appeal throughout the world irrespective of age, education and status, and does not require any special training to enjoy it. The Gamani Samyutta of the *Sāmyuttanikāya* refers to one Tālapuṭa, leader of the village of dancers (Naṭagāmani) meeting the Buddha and speaking to him about the general rule that actors on the stage should make people laugh and delight them with truth and falsehood (*Satyālīkena*, realistic falsehood ?).

'Then Tālapuṭa, the chief of the village of actors, came to the Exalted One, saluted him and sat down at one side. So seated Tālapuṭa said to the Exalted One, 'I have heard Lord, traditional teachers of old who were actors speaking thus : 'An actor who on the stage or in the arena makes people laugh and delights them with truth and falsehood is reborn on the dissolution of the body in the company of the laughing Devas. What does the Exalted One say regarding this matter?' (*IHQ*.17.196 ff.). The role of Vidūṣaka is found in the earliest available fragment of Aśvaghoṣa's *Sārīputraprakaraṇa* ; the *Harivaṃśa* account of the acting of *Rambhābhisāra* shows that Vidūṣaka had a role in it. Even the *Kāmasūtra* refers to the Vidūṣaka.

The earliest reference to the Prahasana is in the *Nāṭyaśāstra* (XVIII. 101-6) ; he describes two types of Prahasanas—Śuddha and Saṃkīrṇa. Bharata prescribes the presence of *Vīthyaṅgas* in the Prahasana and later works like the *Daśarūpaka* follow him and illustrate the thirteen *Vīthyaṅgas*. The *Rasārṇavasudhākara* is unique in giving ten elements for the Prahasana, which are not found elsewhere. Regarding *lāsyāṅgas*—ten in number, performed

by female dancers and suited to Śṛṅgāra—and their role in Prahasanas, there is some difference of opinion among scholars. The *Daśarūpaka* associates the *lasyāṅgas* with the Bhāṇa, and its commentator Dhanika says that the Prahasana too has the *lāsyāṅgas*. Dr. Raghavan rejected this view and stated that *lāsyāṅgas* have no place in Bhāṇa or Prahasana where *hāsya* is the main sentiment. Dr. Ramaratnam disagrees with this view, and says that though Prahasana has *hāsya* as the predominant sentiment, still it has some scope for *śṛṅgāra* as is clear in the *Bhagavadajjukīya*.

Among the Śuddha type of Prahasanas the *Bhagavadajjukīya* of Bodhāyanakavi is the most important ; here humour comes not from words, dress and actions, but from the very structure of the plot, involving the interchange of the souls of a Bhagāvan and a Veśyā, reminding one of the novel, *Laughing Gas* by Wodehouse. This, as well as the *Mattavilāsaprahasana* by King Mahendravikrama in the seventh century A.D. have been alive in Kerala on the Koodiyāṭṭam stage. The *Diṅmātradarśinī* commentary on *Bhagavadajjukīya* by Nārāyana, pupil of Melpputtūr Nārāyana Bhaṭṭa, was mainly intended to help the Cākyār actors in staging the play ; this Nārāyaṇa has also written a commentary on the *Uttararāmacharita* (published from the Balamanorama Press, Madras). Prof. Mainker has made a detailed study of the *Diṅmātradarśinī* in his *Studies in Sanskrit Dramatic Criticism* (1971).

The available Prahasanas have been described in detail under two headings—the Śuddha type and the Saṃkīrṇa type ; with full documentation. The appendix gives briefly a list of non-available Prahasanas, select Bibliography on Twentieth Century Prahasanas, Prahasanas in other languages and 'The Farce in English Literature'.

I am sure that this book will be favourably received by all lovers of Sanskrit and Indian theatre.

Madras,
September, 1987

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FOREWORD

It gives me great pleasure to provide a foreword to Dr. Ramaratnam's study of *Prahasana* in Sanskrit literature. Having first learnt at the end of 1980 that he was engaged in research on this topic, I am naturally delighted now to see the finished results, which amount to a major contribution to our appreciation of Sanskrit literature. The genere of *prahasana*, 'farce', has been relatively neglected by scholars, despite having remained, as Dr. Ramaratnam so ably shows, much more of a living form than most types of dramatic presentation; this is no doubt due to the *prahasana's* broad popular appeal.

Dr. Ramaratnam first provides us with the necessary background through a concise survey of the origin and types of Sanskrit drama in his first chapter and a study of the *rasa*-theory, in particular the *hāsya rasa*, in his second chapter. He shows himself throughout to be well acquainted with the Sanskrit theoreticians, as well as with the views of modern scholars, all of which he discusses in a succinct and lucid fashion. With his third chapter on the theory and practice of the *prahasana*, he provides us with an excellent overview of the genre as a whole, before surveying in the next two substantial chapters the extant examples. These two chapters then divide the extant *prahasanas* into the two types, *śuddha* and *saṃkīrṇa*, propounded by Bharata in the Nāṭyaśāstra and very broadly corresponding to their chronologial production. He shows a proper caution in assigning the earliest example, the Bhagavadajjukīya, to the 6th century A.D., a much more plausible date than that implied by Warder, who appears to date it in the 3rd century (*Indian Kāvya Literature* vol. 2, 1974, p. 335). This and Mahendravarman's Mattavilāsaprahasana are justly famous for their literary qualities, as well as being important social documents. Dr. Ramaratnam's excellent summaries of all the plays, together with the further analysis of various features of the *śuddha* examples and the better known among the *saṃkīrṇa* type, enable us to get a real flavour of their style and subject-matter. He has put us all particularly in his debt by providing such summaries of even the minor *saṃkīrṇa* specimens, many of which are available

only in manuscript ; the perseverance and industry needed to track down and read all of these in their various locations is most commendable.

To complete the picture, he has also furnished us in two appendices with a list of *prahasanas* that are no longer available and a select bibliography of 20th-century examples, when the genre has enjoyed something of a renaissance after falling, as Dr. Ramaratnam demonstrates, into a rather sorry stage in the previous period. I personally am pleased to see that the latter includes one of the many productions for the stage of the late Professor V. Raghavan, the most eminent of Madras Sanskritists, whose acquaintance I was privileged to make through our common interest in the Rāmāyaṇa. The enthusiasm and scholarly concern for the Sanskrit dramatic tradition flourishing in Madras through his efforts, including the establishment of the Saṃskṛta Raṅga, has found another worthy proponent in the person of Dr. S. Ramaratnam on the evidence of this volume. I am pleased to have been given the opportunity of commending it to the reader and congratulate him on its production.

Edinburgh,
September, 1987.

J. L. BROCKINGTON,
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University of Edinburgh.

PREFACE

The Prahasana, recognised as a play-form by Bharata has a rich literature. Full-fledged works, however, appear from the fifth or sixth centuries of the Christian era of which the *Bhagavad-ajjukīya* and the *Mattavilāsa* deserve special mention. The prahasana was used as an important medium to expose the weaknesses of the contempory society involving an element of satire but with *hāsya* as the predominant sentiment. Though the earlier and the medieval *prahasanas* carried out this task with commendable decency and dignity, some later *prahasanas* degraded themselves by indulging in objectionable vulgarity, meaningless imitation and lack-lustre presentation. In the 20th century this trend has been reversed thanks to the prevailing sense of human dignity and literary aesthetics.

All along, scholars have been content to treat the Prahasanas in a general manner and no serious attempt seems to have been made to present a cogent, complete account of all the available *prahasanas* in Sanskrit. This long-felt desideratum has been filled up by Dr. S. Ramaratnam in this all-encompassing study under my guidance, which won him the Doctorate Degree from the Madras University in 1979.

Apart from the printed *prahasanas*, Dr. Ramaratnam collected and studied more than twenty unpublished manuscripts. The problem of the Prahasana has been studied by him in theory and in practice, which lends the study, a harmonious blend of precision and completeness. A detailed analysis of the sentiment of *hāsya*, the *prahasana*—elements, the *vīthyaṅgas* and their application have been carried out by the learned author with clarity of thought, lucidity of expression backed by an amazing mastery in the subject. The painstaking thoroughness with which each and every *prahasana* has been studied is quite commendable. The author has also included in the Appendix useful material on the modern *prahasanas* in Sanskrit and a few Indian vernaculars.

The present study is certainly a mine of information for both students and teachers interested in the growth and development of Sanskrit plays in general, and those of Prahasanas in particular. This study also forms a model for similar studies by aspiring scholars in future.

Madras-5,
September, 1987

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GENERAL INTRODUCTION

In the following pages, an attempt is made for the first time, at presenting a detailed account of the Prahasana literature in Sanskrit. The present book represents the research work done by me in the Department of Sanskrit, Ramakrishna Mission Vivekananda College, Madras first and later in the Sanskrit Department of the University of Madras, under the supervision of Dr. M. Narasimhachary, formerly Reader in Sanskrit, University of Madras and presently the Head of the Department of Vaiṣṇavism.

Prahasana is one of the ten major types of Sanskrit Drama, the other nine being, Nāṭaka, Prakaraṇa, Bhāṇa, Ḍima, Vyāyoga, Samavakāra, Vīthī, Aṅka and Īhāmṛga. Nāṭaka (Popular play) and Prakaraṇa (Social Play) are the most perfected varieties, depicting all the rasas and possessing varied characters. The other playforms differ from one another in the main rasa that is delineated and the type of characters introduced. Thus the Prahasana has 'hāsya' (comic) as its predominant sentiment and generally depicts the corrupt practices of certain sections of the society. The usefulness of the Prahasanas lies in their cautioning the good against the exploitation of unscrupulous elements in the society.

Though studies on some individual Prahasanas have appeared from time to time in Research Journals, no detailed study has yet been made to analyse them all on comparitive basis. Thus the present study is an attempt for the first time to present a large body of Prahasanas covering all important aspects of the theory and practice. In doing so, no effort has been spared in collecting manuscripts, microfilms and transcripts of the Prahasana pieces from different sources, though still a few texts could not be traced or procured.

The first chapter is introductory in nature, dealing with the important aspects of Sanskrit Drama, such as its origin, the different types and their salient features.

The second chapter gives a brief account of several theories of rasa-realisation and a detailed treatment of hāsya rasa with suitable illustrations. Other connected problems like whether or not hāsya forms a secondary rasa, its relation to the other rasas and its scope in wider Sanskrit literature have also been discussed in this chapter.

The third chapter deals with the Sanskrit Prahasanas in theory and practice. The salient points discussed in this chapter are. the origin of Prahasana, its theoretical features as sanctioned in works on dramaturgy and the presence of such features in the available specimens.

Prahasanas generally fall under two categories—the śuddha (pure) and the saṁkīrṇa (the mixed). Classified on this basis, only four of the available works can be brought under the śuddha class and these four Prahasanas are studied in Chapter IV.

The saṁkīrṇa type of Prahasanas are discussed in Chapter V—the well known Prahasanas under section A and the minor pieces in section B.

The last chapter gives a retrospective resumė of the study made in the preceding chapters. The scope of this study is limited to the Prahasanas upto the nineteenth Century. However, a brief account of the Twentieth Century Prahasanas is also given in the Appendix. The influence of Sanskrit Prahasanas over those in other Indian languages and a brief acount of the Farces in English literature are also presented in the Appendix.

While preparing the thesis, Sanskrit verses were rendered in the roman style, but now, in print, they are given in the Devanāgarī script. One or two sandhi errors might have crept in due to this double conversion. Only the 'chāyā' is given for Prākṛt verses in the original text and this has led to certain variations in metre in some of the verses quoted. Long compounds and sandhis have been split wherever necessary for the convenience of the readers. Short prose lines quoted in the course of narration are, however rendered in the roman style. While identifying the prose lines in the footnotes, reference to their abutting verse numbers are given. For example, Act II, 10-12 means, the relevant passage

occurs in between verses 10 and 12 in Act II. There will be two sets of Abbreviations, the one appearing after the General Introduction and the other at the end of the work. The latter can be ignored since it is incomplete.

A few words must be said here about the omission of 'Ḍamaruka' of Ghanaśyāma, from the list of Prnhasanas studied. The work has gone through two editions so far (Madras Government Oriental Manuscripts Library Series, No. 11 and Vani Vilas Press, 1940. See also Journal of Sri Sankara Gurukula—Vol. 1). The work has ten sections under the heads, 'rājānurañjanam', 'kalidūṣaṇam', 'sukavisajjīvanam', 'kukavisantāpanam', 'abodhākaram', 'śābdikabhañjanam', 'paṇḍitakhaṇḍanam' 'jātisantarjanam', 'prabhutvam' and 'akhaṇḍānandanam'. The different sections bring out the poet's observations on several aspects of human life with an interesting mixture of wit, humour and satire. It is more of a work in the 'subhāṣita' style with a difference. There are short dialogues in the beginning and at the end of each section. For example, we have 'kim vilambyate, padyatām tāvat sukavisañjīvanam nāma nibandhanam' in the beginning of the section under consideration, and the passage, 'eṣa jalaṁdhara-dvitīvyo vinayaṁdharaḥ itaḥ eva abhivartate, tāvādāvām gacchāvaḥ' occurs at the end of the section. Evidently the next discussion takes place between Jalaṁdhara and Vinayaṁdhara. So judging from its content and style the Ḍamaruka can hardly be called a Prahasana, though it is designated so by its author.

In the preparation of this Volume, I had to go through a number of secondary material which could not possibly be accomodated in the Bibliography. One such book is David Lorenzen's 'The Kāpālikas and Kālāmukhas—Two lost Śaivite Sets' (University of California Press), which ought to have been included. Some of my own articles have appeared in various Journals, but may be found missing in the Bibliography. To mention a few :

(i) 'The theory of Sanskrit Prahasana'—Sambodhi Oriental Journal, Vol. VII, 1979.

(ii) 'Two eighteenth century Farces from Karnāṭaka'—The Mysore Orientalist, Vol. XI, 1978.

ABBREVIATIONS

AB	—	Ātmabodha.
Abhi.	—	Abhirāmarāghava
Abhi. Bhā.	—	Abhinavabhāratī.
ABORI	—	Annals of Bhandarkar Oriental Research Institute.
AIOC	—	All India Oriental Conference.
AT	—	Adbhuta taraṅga.
Aufrecht	—	Aufrecht's Catalogus Catalogorum.
AV	—	Atharva Veda.
Ava.	—	Avaloka.
BA	—	Bhagavadajjukīya.
Bāl.	—	Bālarāmāyana.
BG	—	Bhagavadgītā.
BORI	—	Bhandarkar Oriental Research Institute.
BP	—	Bhāvaprakāśana.
BR. Upa.	—	Bṛhadāraṇyaka Upaniṣad.
Cām.	—	Cāmuṇḍa Prahasana.
Capeller	—	Capeller's resume in Gurupūjākumudī, Leipzig.
CC	—	Catalogus Catalogorum.
Chh.	—	Chhāndogya Upaniṣad.
CSS	—	Chowkhamba Sanskrit Series.
Dhv.	—	Dhvanyāloka.
Diṅ.	—	Diṅmātrapradarśinī.
DNP	—	Dhūrtanartaka Prahasana.
DP	—	Dāmaka Prahasana.
DR	—	Daśarūpaka
DS	—	Dhūrtasamāgama.
DV	—	Dhūrtaviḍambana.
GDP	—	Gaurīdigambara Prahasana.
GOS	—	Gaekwad Oriental Series.
Hā. Cū.	—	Hāsyacūḍāmaṇi.
Hall.	—	Hall's edition of Daśarūpaka.
Hās.	—	Hāsyārṇava.
HCSL	—	History of Classical Sanskrit Literature.
IO	—	India Office Library, London.

Insc.	—	Inscription.
JBORS	—	Journal of Bihar and Orīssa Research Society.
JBRS	—	Journal of Bihar Research Society.
JOR	—	Journal of Oriental Research, Madras.
Kal.	—	Kāleyakautūhala.
Kam.	—	Kāmasūtra.
Kar.	—	Karpūramañjarī.
Kaṭh.	—	Kaṭhopariṣad.
Kau.	—	Kauṇḍinya Prahasana.
Kauṣ.	—	Kauṣītaki Upaniṣad.
KD	—	Kāvyādarśa.
Keith	—	A. B. Keith's ' Sanskrit Drama '
KM	—	Kāvyamāla series.
Konow	—	Konow's ' Indian Drama '.
KP	—	Kāvyaprakāśa.
KS	—	Kāvyānuśāsana.
Kuk.	—	Kukṣimbharabhaikṣava.
Līlā	—	Līlāvilāsaprahasana.
LM, Laṭaka.	—	Laṭakamelaka.
Māl.	—	Mālavikāgnimitra.
Man.	—	Manusmṛti.
MB	—	Mahābhāṣya.
M.Bh.	—	Mahābhārata.
Mith.	—	Mithyacara Prahasana.
MKC	—	Madanaketucarita.
MP	—	Muṇḍita Prahasana.
Mṛc.	—	Mṛcchakaṭika.
Muṇḍ	—	Muṇḍakopaniṣad.
MV	—	Mattavilāsaprahasana.
NC	—	Nāṭakacandrikā.
NCC	—	New Catalogus Catalogorum.
ND	—	Nāṭyadarpaṇa.
NLRK	—	Nāṭakalakṣaṇa ratnakoṣa.
NS	—	Nāṭyaśās.ra.
NS Press.	—	Nirṇayasagar Perss.
Pāda.	—	Pādatāḍitaka.
Pāṇḍ	—	Pāṇḍavānanda.
PM	—	Palāṇḍumaṇḍana.
PR	—	Pratāparudrīya.
Prabh	—	Prabhoda Candrodaya.

Pras.	—	Prasannarāghava.
Prās.	—	Prāsaṅgīka.
Pūr.	—	Pūrvamīmāṁsā.
Raghu.	—	Raghuvaṁśa.
RASB	—	Royal Asiatic Society of Bengal.
Rat.	—	Ratnāvalī
RC	—	Raghuvīracarita.
RG	—	Rasagaṅgādhara.
RS	—	Rasārṇavasudhākara.
Sah.	—	Sahṛdayānanda.
Śāk.	—	Abhijñāna Śākuntala.
ŚB	—	Śatapatha Brāhmaṇa.
Schuyler	—	Schuylers' 'Bibliography of Sanskrit Drama'.
SD	—	Sāhityadarpaṇa.
SK	—	Sāndrakutūhala.
Śṛ. Pra.	—	Śṛṅgāra Prakāśa.
Subha.	—	Subhagānanda.
Subhā.	—	Subhāṣitāvalī.
Sūk.	—	Sūktimuktāvalī.
SY	—	Somavallī Yogānanda.
TB	—	Tāṇḍya Brāhmaṇa.
TSS	—	Trivandrum Sanskrit Series.
UK	—	Unmatta Kavikalaśa.
URC	—	Uttara Rāmacarita.
VP	—	Venkateśa Prahasana.

CONTENTS

CHAPTER I

SANSKRIT DRAMATURGY

Introduction

Origin of Sanskrit Drama

Types of Sanskrit Drama

SANSKRIT DRAMATURGY

1.1. Introduction

Man derives pleasure in reviewing and visualising his own mental states in different situations of life. He does not stop with that. He tries to give expression to those states through different means like language, gesticulations and symbolic representation, which emerge as poetry, dance, painting and sculpture. Drama is one such expression of human mind.[1]

Drama is evidently the most popular form of literature in any language. The popularity of the drama can be gauged from such expressions as 'नाटकान्तं हि साहित्यम्' 'काव्यास्यान्तं हि नाटकम्' and काव्येषु नाटकं रम्यम्. The reason for this is that drama is the only art which combines poetry, music and dance and appeals to the ear and the eye simultaneously. It depicts different situations of human life and gives expression to the hopes, emotions and conduct of men.[2] When different aspects of human nature with its joys and sorrows are reproduced on the stage through gestures, words, costumes and the like, it is called drama[3].

There is nothing that is not found in a drama—worldly knowledge, fine arts, different activities—in fact everything concerning human life finds a place in it.

न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
न स योगो न तत् कर्म नाट्येऽस्मिन् यन्न दृश्यते ॥[4]

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[1] Nāṭyaśāstra (NS)—' नाट्यम् भावानुकीर्तनम् '—Ch. I śl. 106, Ed. Ghosh

[2] *Ibid*. śl. 111.

'नानाभावोपसम्पन्नं नानावस्थान्तरात्मकम् ।
लोकवृत्तानुकरणं - - - - - - - - - - ॥

[3] *Ibid*. śl. 121.

'कृतानुकरणं लोके नाट्यमित्यभिधीयते ।
योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः ॥'

[4] *Ibid*. śl. 116.

कचिद्धर्मः कचित्क्रीडा कचिदर्थः कचिच्छ्रमः ।
कचिद्धास्यं कचित् युद्धं कचित् कामः कचिद्वधः ॥[1]

Drama is an education in itself, since it shows why the actions of the noble are to be emulated and those of the wicked are to be avoided. It upholds the moral codes and confers courage, amusement and happiness.

'hitopadeśajananam dhṛtikrīḍāsukhādikṛt.'[2]

It imparts a sense of duty to those who are against it, carries instructions on love for those who are eager for its fulfilment, chastises the ill-bred or unruly; promotes self-restraint in those who are disciplined, gives courage to the cowardly and energy to the heroic. It enlightens men of poor intellect and gives wisdom to the learned.[3] This is what Kālidāsa has beautifully summarised as 'nāṭyam bhinnarucer-janasya bahudhāpyekam samārādhanam'.[4]

1.2. Origin of Sanskrit Drama

It is well-known that tradition assigns a mythological origin for Samskṛt drama. The Ṛk, Yajus, Sāma and Atharva-vedas contributed dialogues, gestures, music and sentiment to the drama. Lord Śiva and his consort Pārvatī originated the Tāṇḍava and Lāsya types of dances while Lord Viṣṇu evolved the four dramatic styles—Kaiśikī, Ārabhaṭī, Bhāratī and Sāttvatī. Other gods contributed many other dramatic artifices. Sage Bharata was entrusted with the stage-direction.[5]

With all its mythical colouring, the traditional theory cannot be brushed aside as totally unacceptable. It points to the fact that music and dance formed an integral part of early Samskṛt drama. The Saṁvādasūktas[6] of the Ṛgveda reveal traces of

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[1] NS, Ch. I, śl. 107.

[2] *Ibid.*, śl. 112.

[3] *Ibid.*, śls. 108, 109.

[4] Mālavikāgnimitra, I. 4.

[5] NS, Ch. I. śls. 41-46.

[6] I-165, 170, 179; III-33; IV-18; VII-33; VIII-100; X-11, 28, 51, 53, 86, 95, 108.

dramatic element. The musical style of the Sāmaveda recitations is quite significant. The Epics with their vast treasure of interesting stories might have given a new impetus to the dramatic traditions in India. Though references to drama and dramatic traditions are found in the Aṣṭādhyāyī of Pāṇini[1] and the Mahābhāṣya of Patañjali[2], Samskṛt drama did not take its full shape until about Bhāsa's time (2nd Century B.C.). We do not have any specimen of Samskṛt drama prior to Bhāsa's time, preserved.

The rather late evolution of Samskṛt drama has led many Western scholars[3] to believe that it was influenced by the Greek drama after Alexander's invasion of India. The word 'yavanikā', (the curtain used in Samskṛt dramas) according to them, is derived from 'Yavana', which means the Greeks. They further argue that Yavana girls were employed as servant maids at the courts of Indian Kings. Moreover, there are certain structural similarities between Samskṛt drama and the Greek drama. But this theory is untenable because the points of contrast are far too many. Two of the main aspects of the Greek drama, viz., the Tragedy and the three Unities (of Time, Place and Action) are absent in Samskṛt drama.

According to Sten Konov, 'Samskṛt drama came into existence as a result of coalescence of two elements, viz., on the one side, the recitation of the Epic legends, and in the other, the display of the shadow images concommitantly with the manifestations of the features of the mimic art.'[4] Konov's theory presupposes the existence of the popular stage where pantomimic shows and shadow plays were in vogue. The three terms connected with Samskṛt drama, 'naṭa' (actor), 'nāṭaka' (drama)' and 'nāṭya' (dance)—all proceed from the same root, 'nṛt', to dance, and dancing is the most important function of the pantomime. The Stage Director of the Sanskrit drama is called 'sūtradhāra' (holder of the strings) which again supports the

[1] Aṣṭādhyāyī, 4-3-110.

[2] Mahābhāṣya, 3-1-26.

[3] Prof. Windish and Prof. Weber, for instance. See Keith, Sanskrit Drama, p. 57.

[4] Indian Drama, Preface p. iii, and pp. 74-75.

theory that Sanskrit drama had an indigenous origin. Similarly the tradition of the shadow play is also very old. Chāyānāṭaka has been mentioned even in the Mahābhārata[1]. In ancient India, the recitation of the epics before the spectators used to be accompanied by the depiction of the relevant stories through shadow images[2]. The general term referring to Sanskrit drama, 'rūpaka', is connected to 'rūpa' which indicates the display of figures in a shadow play.[3]

Konov's theory has been criticised by Prof. Keith in his 'Sanskrit Drama'.[4] According to Keith, there does not occur any authentic information regarding the performance of the mimes prior to the origin of Sanskrit drama[5]. Keith also observes that the term Chāyānāṭaka does not refer to the shadow play. It only refers to the play within the play. The origin of 'rūpaka' from 'rūpa' is also untenable since 'rūpa' just refers to a visible performance and not particularly to the shadow play.[6] According to Keith, the recitation of the epic stories provided the necessary base for Sanskrit drama. The dramatic action has an independent origin from the religious contests and only the union of these two produced the drama[7]. Dr I. Shekar opines, on the basis of the findings at Mohenjodaro and Harappa[8] that the Sanskrit drama owes its origin to the native Indian tradition of the Dravidians.

The hoary tradition of the Sanskrit drama, however, renders it difficult to put forward any conclusive evidence with regard to its origin. As for the mimic plays, which according to Keith could not have existed in ancient India, it has to be kept in mind that this art is still preserved in our country in some form or other. It is quite probable that what we have now is only a

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[1] Cf. Indian Drama, Preface, p. iii and pp. 74-75.

[2] *Ibid.*, p. 69 ff.

[3] *Ibid.*, p. 71 ff.

[4] See Sanskrit Drama, p. 25.

[5] *Ibid.*, p. 49.

[6] *Ibid.*, p. 54.

[7] *Ibid.*, p. 73.

[8] See I. Shekar, 'Sanskrit Drama—its origin and decline.' Ch. I.

legacy left by the ancient form of this particular art. It may be difficult to adduce literary proofs for all that is obtained now. But absence of such proofs cannot lead to an outright negation or denial of this possibility. It therefore appears reasonable that there is truth in some of the theories put forth by scholars, since drama, after all, combines in itself elements from different sources. Thus the dialogue portion would have been inspired by the 'Saṁvādasūktas' of the Ṛgveda; Epic stories could have provided the necessary base; religious contests could have been responsible for the action part of drama. The mimic art, shadow play etc., would also have contributed their own mite for the overall development of the Sanskrit drama.

Side by side with the dramas, there arose a well-defined system of Dramaturgy in Sanskrit literature. It was a two way process—dramatists observing rules of dramaturgy provided by earlier writers on dramaturgy and the latter, framing rules on the basis of the available plays.

1.3.0. Types of Sanskrit drama

Samskṛt drama is referred to by the general term, 'rūpaka'[1]. There are ten kinds of rūpakas—Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Ḍima, Vyāyoga, Samavakāra, Vīthī, Aṅka and Īhāmṛga. The Nāṭaka and the Prakaraṇa are the most perfected and more popular of all these forms. The characteristic features of the rūpakas have been dealt with elaborately in the works on dramaturgy. We shall, however, present below some of the most important features of these, for the purpose of a full and cogent account of the subject on hand.

1.3.1. *The nāṭaka:* The plot in a nāṭaka is chiefly drawn from a well-known episode (prakhyāta)[2]. It has all the five 'sandhis' (junctures) and the main sentiment in it shall be 'śṛṅgāra' or 'vīra'[3]. It may have acts ranging from five to ten[4].

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[1] 'rūpakam tat samāropāt' It is called 'representation' (rūpaka) because of the assumption of parts by actors. Daśarūpaka, I, 9.

[2] NS, XVIII-10; DR, III-21; SD, VI-7. (Edn. NS-KM; DR-Hall; SD-NS. Press.)

[3] DR, III-30; SD, VI-10.

[4] NS, XVIII-105ff; DR, III-34; SD, VI-8.

The hero shall be a noble character[1] belonging to one of the four types—Dhīrodātta, Dhīroddhata, Dhīralalita and Dhīraśānta.[2] A nāṭaka shall have as its end one of the first three 'puruṣārthaṣ'—Dharma, Artha or Kāma[3]. All the four 'vṛttis' (styles of expression), Kaiśikī, Ārabhaṭī, Bhāratī and Sāttvatī shall be employed in it[4].

Model plays: Abhijñānaśākuntala and Veṇīsaṁhāra.

1.3.2. *The Prakaraṇa*[5]: The Prakaraṇa has a social theme which is invented by the poet himself (utpādya). Like nāṭaka the prakaraṇa too has all the five sandhis. It has acts ranging from five to ten, has all the five vṛttis and may have śṛṅgāra as its main sentiment. The hero should be a minister, a brahman or a merchant adhering to Dharma. The heroine is either a woman from a noble family or a harlot. Slaves, Viṭas and Śreṣṭhins play a significant role in a Prakaraṇa.

Model play: Mṛcchakaṭika.

1.3.3. *Bhāṇa*[6]: Bhāṇa again has an invented theme. It has only the Mukha and the Nirvahaṇa sandhis. Kaiśikī and Ārabhaṭī vṛttis are prohibited in it. The main sentiment is śṛṅgāra with hāsya ranking next. The peculiarity of Bhāṇa is that it is purely a monologue play enacted by a single actor, a 'viṭa.' The dramatic device known as 'ākāśabhāṣita' is employed in the narrative.

Model plays: The Caturbhāṇī—Padmaprābhṛtaka, Pādatāḍitaka, Dhūrtaviṭasaṁvāda and Ubhayābhisārikā.

1.3.4. *The Prahasana*[7]: The Prahasana (Farce) too has an utpādya theme. It generally derides the evils of the society. It follows the Bhāṇa with respect to the sandhis and the vṛttis.

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[1] NS, XVIII-11.

[2] SD, VI-9.

[3] NS, XVIII-11.

[4] *Ibid,* XVIII-4.

[5] NS, XVIII, 98-100; DR, III, 35-36; SD, VI. 224-226.

[6] NS, XVIII-159ff; DR, III. 44-46; SD, VI. 227 ff.

[7] NS, XVIII-153ff; DR, III. 49 ff, SD, VI. 264 ff.

Hāsya is the predominant sentiment in it. The Nāṭyaśāstra speaks of two varieties—the śuddha and the saṅkīrṇa. Daśarūpaka adds one more variety, namely, the vikṛta. The difference between these is mainly based on the nature of the characters employed. Ascetics, Brāhmaṇas and others appear in the śuddha variety while the saṅkīrṇa has eunuchs, parasites and rogues. The vikṛta has a free mix up of these characters and has the Vīthyaṅgas.

Model plays: Bhagavadajjukīya and Laṭakamelaka.

1.3.5. *The Ḍima*[1]: The Ḍima has a prakhyāta theme. It may have four acts. Ārabhaṭī and Sāttvatī are extensively employed. Vimarśa sandhi is generally avoided. Raudra is the predominant sentiment; Śṛṅgāra and Hāsya are prohibited. Gods, gandharvas, rākṣasas and the like figure in a Ḍima. Natural calamities, violent fights, witchcraft and the like may also find place here.

Model play: Tripuravijaya of Vatsarāja.

1.3.6. *Vyāyoga*[2]: Vyāyoga too derives its plot from a known source (prakhyāta). The incidents described in it should not extend beyond the span of a single day. There will be no women characters in it. Battles and boastings of the warriors form its main theme. Kaiśikī Vṛtti, the garbha and vimarśa sandhis and śṛṅgāra and hāsya rasas are to be avoided in it.

Model play: Madhyamavyāyoga of Bhāsa.

1.3.7. *The Samavakāra*[3]: The Samavakāra again derives its theme from a prakhyāta source. Battle scenes form the subject matter and gods and demons figure in it. Vīra and Raudra shall be the main sentiments. It may have three acts. Vimarśa sandhi and the kaiśikī vṛtti are to be excluded.

Model play: Samudramathana of Vatsarāja.

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[1] NS, XVIII-135ff DR, III-51 ff; SD, VI-241 ff.

[2] NS, XVIII-141 ff; DR, III-54-55; SD, VI-231 ff.

[3] NS, XVIII-114 ff; DR, III-56 ff; SD, VI-234 ff.

1.3.8. *The Vīthī*[1]: The Vīthī has an utpādya theme and is a one-act play. Only two or three characters appear in it. Śṛṅgāra shall be the main sentiment. Mukha and Nirvahaṇa sandhis alone are to be employed. Ākāśabhāṣita may be introduced.

Model play: Premābhirāma of Rāvipāṭi Tripurāntaka.

1.3.9. *The Aṅka*[2]: The theme of an Aṅka may either be prakhyāta or utpādya, dealing with the death of a hero and the lamentations of women. Bhāratī vṛtti shall be mainly employed. Only Mukha and Nirvahaṇa sandhis occur in it. The chief sentiment in it is Karuṇa.

Model play: Ūrubhaṅga of Bhāsa.

1.3.10. *The Īhāmṛga*[3]: The theme of Īhāmṛga is partly prakhyāta and partly utpādya. This playform is so called because its hero longs for a maiden who is difficult to be obtained like a gazelle. Kaiśikī vṛtti is to be avoided. Only Mukha, Pratimukha and Nirvahaṇa sandhis occur in it. It may have four acts.

Model play: Rukmiṇīharaṇa of Vatsarāja.

Apart from these major varieties, there are minor dramatic pieces known as the Uparūpakas[4]. The nāṭikā (e.g., the Ratnāvalī) and the Saṭṭaka (e.g., the Karpūramañjarī) are the popular playforms among the Uparūpakas.

Different features of the drama like the Nāndī, the Prastāvanā, Viṣkambhaka, Praveśaka and the types of the hero and the heroine, nature of the theme, the five sandhis etc., have been discussed elaborately in books on Sanskrit drama and dramaturgy[5] and hence they are not taken up for analysis here.

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[1] NS, XVIII-163 ff; DR, III-62 ff; SD, VI-253 ff.

[2] NS, XVIII-145ff; DR, III-64 ff; SD, VI-250 ff.

[3] NS, XVIII-129ff; DR, III-66ff; SD, VI-2446 ff.

[4] On Uparūpakas, see article by Dr V. Raghavan, Samskṛta Ranga Annual, No. V.

[5] See for instance, *Sanskrit Drama* by Keith, and *Laws and Practice of Sanskrit Drama* by S. N. Sarma.

The most important and abiding factor in a rūpaka is, of course, Rasa or the sentiment. The main sentiment of the playform called the Prahasana, now taken up for a detailed study, is Hāsya (comic.). A detailed account of the nature of Hāsya, its subdivisions, its relation to the other *rasas* and allied topics are dealt with in the next chapter. A brief survey of the Rasa theory is also given at the beginning of Ch. II with a view to place Hāsya in its proper setting.

CHAPTER II

THEORY OF RASA—HĀSYA RASA

Theory of Rasa

Hāsya Rasa

Six kinds of laughter

Is Hāsya a secondary Rasa?

Position of Hāsya among the Rasas

The definition of Hāsya, a re-appraisal

The divinity and the colour symbolising Hāsya

A brief survey of Hāsya is Sanskrit Literature

THEORY OF RASA—HĀSYA RASA

2.1. The word 'Rasa' primarily means 'taste' or 'flavour' but metaphorically it means 'the emotional experience of beauty in poetry and drama'[1]. Poetry and drama carry an emotional appeal to the connoisseur's mind. We witness a drama and enjoy it because it frees us from all worldly worries and distractions. It also arouses our dormant pleasurable instincts (bhāvas), which when enjoyed, give us unalloyed pleasure and this is known as 'rasāsvāda'. The purpose of poetry and drama is to evolve this 'rasa' and hence rasa is considered to be their soul. But for rasa, there is nothing worthwhile in a literary work[2]. The principal rasa runs like a connecting thread in a drama[3]. The theory of evolution of rasa has been dealt with at length by a number of Ālaṅkārikas starting from Bharata.

There are what are known as 'sthāyibhāvas' (permanent mental conditions, e.g., rati and hāsa) in our mind. These are aroused by certain 'causes' called 'vibhāvas' like the hero and the heroine (ālambana vibhāva) and the stimulant factors like the seasons, moon and surroundings (uddīpana vibhāva). There are again external expressions of the inner feeling called the 'anubhāvas', such as the roving side glances, smile and the like. There are also transitory mental conditions called 'vyabhicāri (sañcāri) bhāvas', like despair, fatigue and anxiety. All these mingle together to evoke a particular rasa.

विभाव-अनुभाव-व्यभिचारि-संयोगाद् रसनिष्पत्तिः ।[4]

This seeminlgy simple 'rasasūtra' of Bharata has been variously interpreted by different schools of criticism, the most important of them being the 'Rasotpattivāda' of Bhaṭṭa Lollaṭa, the 'Rasā-

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[1] See P. V. Kane, History of Sanskrit Poetics, p. 356.

[2] NS, GOS ed. vol. I, p. 274. 'na hi rasādṛte kaścidarthaḥ pravartate.'

[3] Abhinavabhāratī, vol. I, p. 273:

एक एव तावत् परमार्थतो रसः सूत्रस्थानीयत्वेन रूपके प्रतिभाति ।

[4] NS, p. 274, Ed. G.O.S. Vol. I.

numitivāda' of Śrīśaṅkuka, the 'Rasabhuktivāda' of Bhaṭṭanāyaka and the 'Rasābhivyaktivāda' of Abhinavagupta. Jagannātha Paṇḍita has summed up these theories and added the 'navya'-view also, in his Rasagaṅgādhara.

According to Bhaṭṭa Lollaṭa, Rasa is generated only in the original characters and the actors, by their clever gesticulations make the spectators feel, wrongly though, that they (actors) possess those emotions. This invalid cognition makes the spectators enjoy *rasa*. According to Bhaṭṭalollaṭa the word 'saṁyoga' in Bharata's sūtra means 'the relation between cause and effect, i.e., 'utpādya-utpādakabhāva' and the word 'niṣpatti' means 'utpatti' or generation. But this theory is rejected on the ground that it goes against the general rule that the cause and the effect should co-exist in a single substratum (sāmānādhikaraṇya). In other words, if Rasa exists in the original character or the actor, it cannot be pleasurable to the spectator.

Śrīśaṅkuka explains rasa-realisation through inferential knowledge (anumāna). On witnessing a drama, a spectator infers that the rasas of the original characters exist in the actors also and this inferential knowledge leads to pleasure. The word 'saṁyoga' in Bharata's rasasūtra means 'anumāpya-anumāpaka-bhāva', the relation between a thing that is inferred and the thing that forms the ground of the inference. The word 'niṣpatti' should be interpreted as 'anumiti' or inference. Śrīśaṅkuka's theory has the same defect as the previous one, namely, lack of 'sāmānādhikaraṇya' or co-ordination of cause and effect.

Bhaṭṭanāyaka who comes next removes the anomalies of the two previous theories and expounds the theory of 'rasabhukti'. Bhaṭṭanāyaka recognises three functions known as (*i*) abhidhāyakatva-vyāpārā (*ii*) bhāvakatva-vyāpāra and (*iii*) bhojakatva-vyāpāra. By the first 'vyāpāra' the original characters are stripped of their individual traits and by the second, viz., the bhāvakatva vyāpāra, they become universalised. Śakuntalā, for instance, is taken not as the consort of Duṣyanta but as a lovely young woman. This helps the spectator get rid of the feeling of 'agamyātva' when he looks at Śakuntalā. Then by the bhojakatva-vyāpāra, the spectator forgets his own individual traits and enjoys the sentiment. In this process, the 'rajas' and 'tamas' constituents

of his mind are overpowered by the 'sattva' which is responsible for the happiness experienced by him. The final enjoyment of *rasa* by the spectator is impersonal in character and is different from 'laukika ānanda' (ordinary pleasure). The word 'saṁyoga' in the Rasasūtra is understood as 'bhojyabhojaka bhāva', 'the relation between a thing that is enjoyed and the 'universalisation' through 'bhāvanā-vyāpāra'. The word 'niṣpatti' here means 'bhukti' or enjoyment.

Commenting on Bhaṭṭanāyaka's theory, Abhinavagupta points out that there is neither the need nor an authority for assuming two separate functions, viz., bhāvakatva and bhojakatva, for they are implicitly included in the idea of 'rasavyañjanā' and its ultimate 'āsvāda'. The so-called bhāvakatva, according to Abhinavagupta, consists in nothing more than a suitable use of Guṇa and Alaṁkāra for the ultimate purpose of awakening rasa through the suggestive power of word and sense. As there cannot be any process other than 'rasapratīti' or realisation of rasa, bhojakatva becomes redundant and hence useless.

This pratīti of rasa, Abhinavagupta maintains, results from its 'abhivyakti' or manifestation by the power of suggestion and consists of a state of relish known as 'vāsanā', 'āsvāda' or 'carvaṇā'. According to him everybody has in his heart permanently, the vāsanās or latent impressions of the sthāyibhāvas (permanent moods). On witnessing a drama, this sthāyī is aroused by the vibhāvas etc., which are taken in their general form without specific connections. The vibhāvas, therefore, are generalised not by bhāvakatva-vyāpāra as Bhaṭṭanāyaka supposed, but generally through the suggestive power of sound and sense, and specifically through a skilful use of Guṇa and Alaṁkāra in poetry and clever representation in drama. In the same way, the sthāyibhāva which is the source of rasa, is also generalised because the germ in it is already existent in the mind of the 'sahṛdaya' in the form of latent impression. This together with the beauty of the generalised representation of the vibhāvas etc., removes all temporal and spatial limitations and leads to the enjoyment of rasa. Abhinavagupta interprets the word 'saṁyoga' in Bharata's Rasasūtra as 'vyaṅgya-vyañjaka-bhāva', the relation between a revealer and the revealed. The

word 'niṣpatti' should be interpreted as 'vyakti', suggestion or revelation.[1]

In the realisation of rasa there is complete absorption (citta-niṣpandatā) for the sahṛdaya, a condition of bliss and in which there is complete cessation from all activities. This negative aspect of bliss in rasa-realisation has been modified by later Ālaṅkārikas like Jagannātha. The soul according to the Vedāntins, is of the form of eternal consciousness and supreme bliss. To the soul are presented, in the course of rasa-realisation, the mental impressions in their intensified and generalised 'alaukika' form. And then the veil or 'āvaraṇa' of 'avidyā' is lifted up and the blissful Ātman is realised along with the sthāyibhāva. Just as a light when cleared of its cover, reveals itself and the objects nearby, so also the effulgent Ātman, when its veil of avidyā is removed reveals itself and the sthāyibhāvas along with their vibhāvas, etc. Hence rasa is nothing but the sthāyibhāva illumined by the inner 'caitanya' when it is freed from its āvaraṇa.[2]

We shall now take up for discussion, Hāsya Rasa, the comic sentiment.

2.2.1. Hasya Rasa:

The comic sentiment has as its sthāyibhāva, hāsa (laughter). The vibhāvas that evoke hāsa are unseemly dress and ornaments, impudence, greediness, quarrel, deformity, use of irrelevant words, fault-finding nature and the like, noticed in others.

अथ हास्यो नाम हासस्थायिभावात्मकः । स च विकृतपरवेषालङ्कार-धार्ष्ट्यलौल्य-कुहक-असत्प्रलाप-व्यङ्गयदर्शनदोषोदाहरणादिभिः विभावैः उत्पाद्यते ।[3]

Hāsya is to be represented on the stage by anubhāvas like throbbing of the lips, nose and cheeks, opening the eyes wide or contracting them, perspiration and holding both the sides with hands.

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1 See S. K. De, *History of Sanskrit Poetic*, Vol. II, pp. 133-134.

2 Vide V. A. Ramaswamy Śāstry, *Jagannatha Pandita, a Study*—pp. 94-95

3 NS, Ed. G. O. S. Vol. I, p. 312.

तस्योष्ठनासाकपोलस्पन्दनदृष्टिव्याकोशाकुञ्चनस्वेदास्यरागपार्श्वग्रहणादिभिः अनुभावैः अभिनयः प्रयोक्तव्यः ।[1]

Its vyabhicāribhāvas are indolence, dissimilation, drowsiness sleep, dreaming, insomnia, envy and the like.

व्यभिचारिणश्चास्य अवहित्था - आलस्य - तन्द्रा - निद्रा - स्वप्नप्रबोध- असूयादयः ।[2]

Jagannātha has illustrated Hāsya with the following verse:

श्रीतातपादैर्विहिते निबन्धे निरूपिता नूतनयुक्तिरेषा ।
अङ्गं गवां पूर्वमहो पवित्रं कथं न वा रासभधर्मपत्न्याः ॥[3]

'In the work composed by my revered father, the following new argument is introduced—The front part of the body of the cow is sacred. Why is that of a female ass not so?'

Here the son of a logician is the ālambana vibhāva, his assertion without a tinge of doubt is uddīpana vibhāva, the showing of his teeth etc., and his inquisitive nature, which we have to imagine, are the anubhāva and the vyabhicāribhāva respectively. All these contribute to the delineation of Hāsya.

According to Bharata, hāsya is of two kinds, 'ātmastha' (self-centered) and 'parastha' (centered in others). When a person himself laughs, it is ātmastha; but when he makes others laugh, it is parastha.

द्विविधश्चायमात्मस्थः परस्थश्च । यदा स्वयं हसति तदा तु आत्मस्थः । यदा तु परं हासयति तदा परस्थः ।[4]

The sthāyibhāvas which develop into different rasas are directly related to the four 'puruṣārthas', viz., dharma, artha, kāma and mokṣa. For instance, Rati is connected with kāma, dharma and artha; Krodha with artha, Utsāha with kāma and

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[1] NS, Ed. G.O.S. Vol. I, p. 312.

[2] *Ibid.*

[3] Rasagaṅgādhara, p. 182. (Ed. Chowkamba), 1970.

[4] NS, Ch. VI, preceding śl. 54, Ed. Ghosh.

dharma, and Śama with dharma and mokṣa. Laughter etc., also contribute to the attainment of the puruṣārthas, by being accessories to the other sthāyibhāvas, viz., rati, krodha, utsāha and śama.[1] Hāsa, śoka, bhaya and the like are 'common' sthāyins in the sense that they are found in abundance even in laymen. Even an unsophisticated person laughs, feels grief and experiences fear. Bharata says 'strī-nīcaprakṛtāveṣa bhūyiṣṭham dṛśyate rasaḥ'[2].

2.2.2. Six kinds of laughter: Laughter is of six kinds according to Bharata[3].

स्मितमथ हसितं विहसितमुपहसितं चापहसितमतिहसितम् ।
द्वौ द्वौ भेदौ स्यातामुत्तममध्यमाधमप्रकृतौ ॥

'Smitam' (gentle smile) and 'hasitam' (smile) belong to persons of superior type. 'Vihasitam' (gentle laughter) and 'upahasitam' (deriding laughter) belong to ordinary people. 'Apahasitam' (indecent laughter) and 'atihasitam' (reeling laughter) belong to the inferior type of people.

The 'gentle[2]' smile of people of the superior type is characterised by slightly blown cheeks and elegant glances. In it the teeth are not visible. The Rasārṇavasudhākara gives illustrations for these six kinds of laughter.[4] The smile (hasita) should be distinguished by blooming eyes, face and cheeks and in it the teeth would be slightly visible. The 'gentle laughter' (vihasita) produces some sweet sound and should be suitable to the occasion and in it eyes and cheeks would be contracted and face appears beaming. In the 'deriding laughter' (upahasita) nose would be expanded, eyes would be quinting and the shoulder and head would be bent. 'Apahasitam' is the laughter produced on occasions not suited for it. It is marked by tears in the eyes or by the shoulder and the head violently shaking. 'Reeling

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[1] See Har Dutt Sarma, 'Hāsya as a Rasa in Sanskrit Rhetoric and literature.' ABORI, Vol. XXII, 1941.

[2] NS, Ch. VI.

[3] *Ibid.*, Ch. VI. śl. 54-59, Ed. Ghosh.

[4] For details see Rasārṇavasudhākara, p. 193 ff. Ed. TSS.

laughter' (atihasita) is that in which the eyes are expanded and tearful, sound is loud and excessive, and the sides are held by hands.

Hāsya may be subjected to another six-fold classification also viz., (i) 'ātmastha' of the uttama people; (ii) ātmastha of the madhyama people; (iii) ātmastha of the adhama people; (iv) parastha of the uttama people; (v) parastha of the madhyama people; and (vi) parastha of the adhama people.

We may recall here that according to Bharata, if one laughs for himself, it is ātmastha and if he makes others laugh it is called 'parastha'. Abhinavagupta criticises this view. He says:

आत्मस्थैर्विभावैर्विकृतवेषादिभिः विदूषकः स्वयं हसति, स आत्मस्थः, देवीं च हासयति इति तस्याः परस्थः, तदिदम् असत । एवं हि, विभावानां आत्मस्थत्वविभागः - - - - - - - स्यात् , न हासस्य ।[1]

If by 'parastha' is meant the feature of making others experience the sentiment one has, then it is common for all the sentiments and it need not be a special trait of hāsya alone. For example, the master's grief is shared by his subordinates too. So the ātmastha and parastha distinction which is peculiar to hāsya alone, according to Bharata, is to be understood in a different way, says Abhinavagupta. If one laughs at oneself it is atmāstha. If one laughs due to some other extraneous reason, it is parastha. The following illustrations will make this distinction clear.

आत्मस्थो यथा—

पाणौ कङ्कणमुत्फणः फणिपतिर्नेत्रं ज्वलत्पावकम्
कण्ठः कूटितकालकूटकुटिलो वस्त्रं गजेन्द्राजिनम् ।
गौरीलोचनलोभनाय सुभगो वेषो वरस्यैष मे
गण्डोल्लासविभावितः पशुपतेर्हास्योद्गमः पातु वः ॥[2]

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[1] Abhinavabhāratī, (GOS edition), Vol. I, p. 312.

[2] Quoted in Kāvyānuśāsana (Ed. Nirnayasagar press), p. 89.

Here Lord Śiva, getting ready as bridegroom, looks at the incongruence of his dress and ornaments and laughs at Himself. This is an example of ātmastha hāsya.

परस्थो यथा—

कनककलशस्वच्छे राधापयोधरमण्डले
नवजलधरश्याममात्मद्युतिं प्रतिबिम्बिताम् ।
असितसिचयप्रान्तभ्रान्त्या मुहुर्मुहुरुत्क्षिपन्
जयति जनितव्रीडाहासः प्रियाहसितो हरिः ॥[1]

This is an illustration of parastha hāsya, since here Rādhā experiences hāsya, looking at the confusion into which Kṛṣṇa is thrown.

2.2.3. Is Hāsya a secondary Rasa?

Bharata considers the sentiments of Śṛṅgāra, Raudra, Vīra and Bībhatsa as primary in nature and the rest as secondary, being derived from them. Thus Hāsya is derived from Śṛṅgāra, Karuṇa from Raudra Adbhuta from Vīra, and Bhayānaka from Bībhatsa.

शृङ्गाराद्धि भवेद्धास्यो रौद्राच्च करुणो रसः ।
वीराच्चैवाद्भुतोत्पत्तिः बीभत्साच्च भयानकः ॥[2]

Let us take up for instance, the question of hāsya arising out of śṛṅgāra.[3] Bharata explains this phenomenon thus:

शृङ्गारानुकृतिर्या तु स हास्यस्तु प्रकीर्तितः ।[4]

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[1] Q. in KS. p. 89.

[2] NS, Ch. VI. śls. 40ff.

[3] Bhāvaprakāśana (G.O.S. ed ion, p. 57) gives the following mythological origin for the evolution of hāsya from śṛṅgāra.

जटाजिनधरो भोगिभूषणः साग्निलोचनः ।
भस्माङ्गरागश्च यदा देव्या कामयते रतिम् ॥

तदा सखीनां देव्याश्च हासः समुदभून्महान् ।
तस्माद्धास्यसमुत्पत्तिः शृङ्गारादिति कथ्यते ॥

[4] NS, Ch. VI. śls. 40ff.

The imitation of śṛṅgāra leads to hāsya. In a drama, while the hero's love for the heroine is taken seriously, the vidūṣaka's love-affair evokes only laughter. The vidūṣaka's love is never considered as evoking śṛṅgāra. It is mere imitation of śṛṅgāra which leads to hāsya. It is not śṛṅgārānukāra alone that leads to hāsya. The 'ābhāsa' (semblance) of śṛṅgāra also leads to hāsya. Rasābhāsa (semblance of Rasa) is caused by *anaucitya* or impropriety.

अनौचित्यप्रवृत्तत्व आभासो रसभावयोः ।[1]

Bhāvaprakāśana discusses the rasābhāsa-case in great detail.[2] Only mutual love between the nāyaka and the nāyikā gives rise to Śṛṅgāra. In the case of unequal love or one-sided love there would be only 'vibhāvābhāsa', 'anubhāvābhāsa' and 'vyabhicāri-ābhāsa'. They work upon 'ratyābhāsa' and the rasa evolved in such a case would only be 'śṛṅgārābhāsa' but not śṛṅgāra. This 'śṛṅgārābhāsa' which does not have the sublimity of love turns out to be base and sensual in character, giving rise to 'hāsya'[3]. Abhinavagupta offers the following illustration:

दूराकर्षनमोहमन्त्र इव ते तन्नाम्नि याते श्रुतिं
चेतः कालकलामपि प्रहसते नानास्थितिं तां विना ।
एतैराकुलितस्य विक्षतरतेरङ्गैरनङ्गातुरैः
सम्पद्येत कथं तदाप्तिसुखमित्येतन्न वेद्मि स्फुटम् ॥[4]

Rāvaṇa's love for Sītā is expressed in this verse. This is a case of 'śṛṅgārābhāsa'. Now the question is: Is there any 'hāsya' in this verse? The above words of Rāvaṇa may not evoke any

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[1] Cf. Sāhityadarpaṇa, Ch. III. 262.
Cf. also Dhvanyāloka, Ch. III.

अनौचित्यादृते नान्यद् रसभङ्गस्य कारणम् ।

[2] See p. 132. Ed. G.O.S.

[3] Cf. Raghuvaṁśa, XII. 36a:

संरम्भं मैथिलीहासः क्षणसौम्यां निनाय ताम् ।

[4] Abhinavabhāratī, Vol. I, p. 296, Ed. G.O.S.

laughter at once. But one must take into consideration the situation in full view, the 'vibhāvas', 'anubhāvas' and 'vyabhicāribhāvas'. The anxiety, infatuation, weakness and the like, which are opposed to the age, nature and stature of Rāvaṇa and the anubhāvas like tears, lamentation etc., and the resulting impropriety (anaucitya) which are evident here, evoke laughter.

It is not the ābhāsa of śṛṅgāra alone that generates laughter. The ābhāsa of every other rasa too leads to 'hāsya'. When a coward acts like a brave man he becomes a butt of ridicule. When a pseudo-religious monk behaves as though he is a true monk, there is 'śāntābhāsa', which again evokes laughter. Even 'hāsyābhāsa' leads to hāsya. Abhinavagupta gives an illustration:

लोकोत्तराणि चरितानि न लोक एष सम्मन्यते यदि किमङ्ग वदाम नाम ।
यत्त्वत्र हासमुखरत्वममुष्य तेन पार्श्वोपपीडमिह को न विजाहसीति ॥[1]

'If people appreciate things which deserve praise, there is nothing to say about it. But if anyone laughs at a serious thing, who will not burst into laughter at this?'

Thus every 'rasa' gives rise to hāsya; 'etena sarve rasāḥ hāsye antarhitāḥ iti darśitam'[2]. It may be noted that Bhoja[3] also objects to Bharata's statement 'śṛṅgāráddhi bhaveddhāsyaḥ', since 'hāsya' arises not only from śṛṅgāra but from other 'rasas' as well.[4]

From śṛṅgāra can arise not only 'hāsya' but other rasas as well. The 'vipralambhaśṛṅgāra', as for instance, the Rativilāpa in Kumārasambhava, Canto IV leads to karuṇa. The so-called 'prakṛtirasa' śṛṅgāra may itself be an offshoot of vīra as in the case of Draupadīsvayaṁvara. So the theory, 'śṛṅgāráddhi bhaveddhāsyaḥ' does not hold ground.[5]

[1] Abhi. Bhā. Vol. I, p. 297.

[2] *Ibid.* Vol. I, p. 297. Ed. G.O.S.

[3] Cf. Dr. V. Raghavan, *Bhoja's Śṛṅgāraprakāśa*, p. 435.

[4] *Ibid.* अथोच्यते शृङ्गारानुकृतिर्येह स हास्यो रस इष्यते ।
तर्हि वीरस्यानुकृतिर्येह सोऽपि हास्य इतीष्यताम् ॥

[5] *Ibid.*

The Daśarūpaka (IV. 43) holds that 'citta' has four states: vikāsa, vistara, kṣobha and vikṣepa, corresponding to the four rasas, Śṛṅgāra, Vīra, Bībhatsa and Raudra. From these four, four others arise for they are of the same mental condition 'vikāsa' etc., respectively. Thus śṛṅgāra and hāsya have vikāsa; vīra and adbhuta, vistara; bībhatsa and bhayānaka, kṣobha; and raudra and karuṇa, vikṣepa. But 'bhaya' is not the same kṣobha as bībhatsa; raudra is not vikṣepa but is dīpti, similar to the 'vistara' of adbhuta. Karuṇa is similar to vipralambha-śṛṅgāra and is the height of 'druti'. Thus there seems to be no justification in the classification of rasas as primary and secondary on the basis of the respective identity of the mental states of these rasas[1]. It is reasonable therefore to grant independent status to 'hāsya' and to all other rasas. Bharata's text must be taken to mean as indicating a study of rasas from the point of view of their interrelation of how emotions are closely related and how one leads to another.[2]

In their treatment of hāsya, most of the Ālaṅkārikas have followed Bharata closely[3]. Rasārṇavasudhākara mentions 'narman' also as a source of hāsya. Narman is one of the four elements of the Kaiśikī Vṛtti, the other three being 'narmasphoṭa', 'narmasphuñja' and 'narmagarbha'. Narman is defined as 'parihāsa' which is not grāmya or coarse. Narman may be caused by śṛṅgārahāsya, śuddhahāsya or bhayahāsya. These again have subdivisions and altogether there are eighteen varieties. Siṁhabhūpāla has illustrated all these varieties of Narman which give rise to hāsya[4]. We may note only one illustration here.

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[1] *Bhoja's Śṛṅgāraprakāśa*, p. 435.

[2] *Ibid.*

[3] DR and Avaloka, (Ch. IV śl. 75, p. 108. Ed. Nirṇayasagar).
SD, III, śl. 214 ff.
BP, Ed. G.O.S. p. 33 ff.
KS, Ed. Nirṇayasagar, p. 89 ff.
PR, Ed. Dr V. Raghavan, p. 152.
RS, Ed. TSS, p. 193.
KP, Ch. IV, śl. 37, p. 84, (Pub. Motilal Banarsidass).
RG, Pub. Chowkhamba, Vol. I, p. 182 ff.

[4] RS, p. 74 ff. (Ed. TSS).

वाचा शुद्धहास्यजं नर्म यथा—

अर्चिष्मन्ति विदार्य वक्त्रकुहराण्यासृक्वतो वासुकेः
तर्जन्या विषकर्बुरान् गणयतः संस्पृश्य दन्ताङ्कुरान् ।
एकं त्रीणि नवाष्ट सप्त षडिति व्यत्यस्तसंख्याक्रमा
वाचः क्रौञ्चरिपोः शिशुत्वविकलाः श्रेयांसि पुष्णन्तु वः ॥

2.2.4. Position of Hāsya among the rasas

It has already been noted that the ābhāsa or anukṛti of every rasa can lead to hāsya[1]. The sphere of hāsya is therefore much wider than that of any other sentiment[2]. Now the question is: Is hāsya a noble sentiment at all? We laugh at the physical deformities of the Vidūṣaka in the play we witness. If laughter is aroused at the expense of sufferings of another, how can it occupy a unique place among rasas?

It is to be understood in this context that the physical deformities of others evoke laughter only when presented in a particular situation in the drama but not in real life. In practical life, the physical deformities may evoke only sympathy and not laughter. When we laugh at the physical deformities of the Vidūṣaka, we know for certain that the character is not really suffering from these deformities. But it is his skilled feigning of the deformity that produces laughter. Hence there is no stigma attached to hāsya and it is as noble as any other rasa.

Whatever may be the cause of laughter, it cannot be denied that it makes one happy as long as it lasts. In it we find an expression of the spirit of man. Bhaya, jugupsā etc., on the other hand, make one shrink with horror or disgust. Śṛṅgāra is also responsible for vikāsa or expansion of the mind but it is only in privacy that it finds fuller expression[3]. Its vikāsa is confined to two persons only. Laughter, on the other hand, is more social

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1 See above pp. 24-25.

2 See, Prof. Satindranath Sengupta, 'The sentiment of laughter,' Journal of Bihar Research Society, Vol. XXXIX, pt. 4, p. 377.

3 Cf. Mṛcchakaṭika, VIII. 30. 'vivikta-viśrambha-raso hi kāmaḥ.'

in its nature and is much wider in its field of operation. It requires only two to make love, but a hundred can join together in laughter[1]. Anger always has an undesirable element in it and its consequences are also bitter. Anger can never compare with laughter in its popular appeal. Courage is a noble quality, no doubt; but it has an element of risk; and excessive courage may lead to rashness and danger. It is always easier to make people laugh than to instill courage in them. Wonder has a thrill in it, but it presupposes our incapacity to understand and explain the nature of such a phenomenon. Sorrow is heart-rending, but it also indicates our weakness. Humour, thus, seems to be rather free from the limitations of other primary emotions. In addition to its psychological advantage, laughter contribute to our physical well-being also. While all other rasas may cause worry or concern in some form or other, it is only hāsya which is free from all such constraints[2]. Humour has a place even in grim places like the hospital, the law-court or even the battle field (Humour in Uniform). Pathos and other sentiments cannot compete with Humour in terms of universal appeal.

2.2.5. The definition of Hāsya—a re-appraisal

There is something special about Bharata's definition of Hāsya which runs thus: 'hāsyo nāma hāsathāyibhāvātmakaḥ'[3]. Hāsya is the very essence of its sthāyin, hāsa (laughter). The relation between the sthāyī and the rasa in the case of hāsya is very close indeed and the transition from the sthāyī-state to the rasa-state is very smooth and almost imperceptible. Even the close relationship between the two words hāsya and hāsa

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[1] For a fuller treatment, see Prof. Satindranath Sengupta, 'The sentiment of laughter'. *JBRS*, Vol. XXXIX, Pt. 4, p. 377 ff.

[2] Cf. Pādatāḍitakam-śl. 5:

न प्राप्नुवन्ति यतयो रुदितेन मोक्षं स्वर्गायतिं न परिहासकथा रुणद्धि ।
तस्मात् प्रतीतमनसा हसितव्यमेव वृत्तिं बुधेन खलु कौरुकुचीं विहाय ॥

"Ascetics do not attain mokṣa by weeping. Humorous stories do not obstruct the future attainment of heaven. Therefore a wise man should laugh with an appreciative mind abandoning the mean modes of life."

[3] NS, Ch. VI, bet. śls. 48 and 49; Edn. G.O.S.

speaks of the unique nature of humour. The word 'ātmaka' (of very essence of) in Bharata's definition brings out clearly the closeness between the states of the sthāyī and the rasa with regard to hāsya. The significance of the term might be understood much better when we compare the definition of hāsya with those of other rasas.

शृङ्गारो नाम रतिस्थायिभावप्रभवः[1] ; करुणो नाम शोकस्थायिभावप्रभवः[2]

While other rasas are produced (prabhavāḥ) from their respective sthāyibhāvas, hāsya is the very essence of its sthāyī, says Bharata. The rati, śoka etc., of the characters represented on the stage do not produce the feelings of love or sorrow in the spectator. But hāsya that is represented on the stage, makes the spectator too laugh. This is the essential difference between hāsya and the other rasas. Another speciality of hāsya is that, irrespective of the mood of the comic character in the play we witness—he may be angry, may be terrified or may fall in love or even experience grief—we, from a position of detachment, enjoy only hāsya. This sense of detachment which is the criterion for a fuller enjoyment, is more pronounced in Hāsya than in other sentiments.

2.2.6. The divinity and the colour symbolising Hāsya

Bharata has allocated colours and divinities presiding over different sentiments[3]. According to him 'Pramatha' is the Lord of Hāsya. Pramatha is one of the lower orders of divinities attending on Lord Śiva. Pramatha (from 'manth' to churn) refers to the act of churning or stirring up. Hāsya stirs up our spirits and revamps our mental condition and transposes us to a totally different state of happiness. This, probably, is the significance of associating Pramatha with Hāsya.

The colour that symbolises Hāsya, according to Bharata, is white; and this is perhaps due to the whiteness of the teeth noticed

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[1] NS. Ch. VI, bet. śls. 44 and 45.

[2] *Ibid.*, Ch. VI, bet. śls. 61 and 62.

[3] *Ibid.*, Ch. VI, bet. śls. 42 and 45.

when people laugh. That smile is white in colour is one of the popular 'kavisamayas'.

In this connection it may be noted that whiteness suggests 'sattvaguṇa', the principle of light, purity and goodness. Hāsya is a noble rasa and has (sattva) as its fundamental quality. There is nothing like the harshness of raudra or the undesirability of bībhatsa in it. At times hāsya may relate to the rough side of life also. Occasionally it may have a touch of vulgarity. But these are not the faults of the rasa as such. It is only the method adopted by a writer to evoke this rasa that may be found fault with. But good hāsya, true to its fundamental quality of sattva, expands and revitalises the spirit and hence its association with white colour. Further, whiteness has in it all the colours blended, In Hāsya likewise all other rasas are blended together.[1]

2.2.7. A brief survey of Hāsya in Sanskrit Literature

The origin of hāsya in Sanskrit literature can be traced to the Vedic period. In the Frog Hymn, the croaking of the frogs is compared to the monotonous recitation of the Vedic hymns by the priests.[2] Humour in the form of self-criticism is found in the ninth Maṇḍala of the Ṛgveda,[3] where the Vedic bard says that though a priest, he is towing the ways of the world in running after material benefits. In a similar hymn[4] the bard admits that he took to different professions in the hope of getting some material gains. In the Gambler Hymn[5] where humour is mixed with a tinge of pathos, the gambler says, 'No better use I see for a gambler than for a costly horse worn out and aged.' The dialogue between the celibate and the virgin in the Atharva Veda[6] is another illustration of humour in early period.

There are a number of legends in the Śatapatha and Aitareya Brāhmaṇas which reveal traces of humour; e.g., the argument

[1] See above p. 24.
[2] Ṛgveda. VII, 103.
[3] *Ibid.*, IX, 112.
[4] *Ibid.*, X, 97.
[5] *Ibid.*, X, 34.
[6] AV. IX, 134.

between the trader and his customers,[1] and a part of Hariścandra's story where the King cites a number of pretexts for the postponement of the sacrifice of his son.[2] The story of the Śiśu in the Tāṇḍya Brahmaṇa opens with a touch of humour when all the elders are addressed ' Oh, children '.[3]

Though philosophical in outlook, the Upaniṣads also reveal traces of humour here and there. The Bṛhadāraṇyaka, for instance, has a satire at the greedy nature of the Brāhmaṇas when it says: ' The Brahmans desire only cows. They do not know about Brahman.'[4]

Even a pure śāstra like grammar offers scope for humour. Patañjali compares the consonants with an actress ' vyañjanāni naṭabhāryāvat '.[5] Many of the nyāyas used in Vedānta reveal traces of humour, as for instance, the maxim of ' the opium addict and the boatman ' the ' kākadantaparīkṣā ' and logical fallacies like ' the son of Bhīṣma is strong because he is a Kṣatriya ' and ' vandhyādauhitrasmaraṇa '—the barren woman recollecting her grandson. Sureśvarācārya gives an interesting collection of such fallacies in his vārtika on Saṅkara's Bṛhadāraṇyaka Bhāṣya:

मृगतृष्णाम्भसि स्नातः खपुष्पकृतशेखरः ।
एष वन्ध्यासुतो याति शशशृङ्गधनुर्धरः ॥[6]

The Epics too show traces of humour here and there. The description of the disfigured demonesses surrounding Sītā in the Aśokavana[7] and the description of Kumbhakarṇa being aroused from his slumber and his enormous meal,[8] the monkeyish ceṣṭās of the overjoyed Hanumān when he mistakes Maṇḍodarī for

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[1] SB. III. iii.

[2] Aitareya Brāhmaṇa VII. vii. 3.

[3] TB, 1.i.

[4] Bṛ. Upa., 3-1-2.

[5] Mahābhāṣya, VI. i. 2 (Edn. Mahābhāṣyaśabdakośa BORI. Poona, 1927).

[6] To be identified.

[7] Sundara Kāṇḍa, XVII. edn. N.S. Press. Bombay.

[8] Yuddha Kāṇḍa LX, 62, 63.

Sītā[1] may be cited as instances of hāsya in the Rāmāyaṇa. From the Mahābhārata we can see Duryodhana's plight in the Maya-sabhā[2]; the Gṛdhra-Gomāyu episode[3], etc., as instances of Hāsya. There is an instance of gnomic wisdom expressed with humour, when Vidura says that there are six kinds of people flourishing at the cost of others—thieves on the heedless, physicians on the sick, women on the sensuous people, priests on the worshippers, kings on the litigants and the wise on the fools.[4] The Buddhist and the Jaina literatures too abound in humour. Many Buddhist Jātaka stories impart wisdom through humorous episodes. The Jaina next Sūyagaḍaṁga ridicules the plight of men, who being caught in the snares of women, hold babies and wash their clothes like washermen.[5] There is an anonymous verse quoted in the Subhāṣitāvali, which ridicules the dubious character of certain Jaina monks.[6]

The classical period provided much wider scope for humour. Aśvaghoṣa's Saundarananda reveals the poet's sense of humour at least in one place where the Buddha asks Nanda if his (Nanda's) beloved is more beutiful than the one-eyed ape.[7] Kālidāsa has a delicate touch of humour. One cannot read without a smile, the arguments and counter-arguments between the disguised Śiva (as Brahmacārin) and Pārvatī in Kumārasambhava (Canto

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[1] Sundara Kānda, X-54.

[2] Sabhā Parvan, I. Edn. B.O.R.I. Poona, 1971.

[3] Sānti Parvan, CLIII.

[4] Mbh. V. 33.7.

[5] See 'Wit, Humour and Satire in Sanskrit Literature' By S. K. Dey, *Our Heritage*, Vol. III, 1955.

[6] Subhāṣitāvali, No. 2402:

भिक्षो कन्था श्लथा ते, ननु शफरवधे जालिकैषा, अत्सि मत्स्यान्
तेऽमी मद्यावदंशाः, पिबसि मधु, समं वेश्यया, यासि वेश्याम् ।
दत्त्वाऽरीणां गलेङ्घ्रिं किमु तव रिपवो, भित्तिभेत्तास्मि येषां
चोरस्त्वं, द्यूतहेतोः, कथमसि कितवो येन दासीसुतोऽस्मि ॥

[7] Saundarananda, X.

V). The numerous puns and 'double entendre' in Kirātārjunīya and Śiśupālavadha do elicit a smile even from a most sober reader. Canto XVI of Naiṣadha, dealing with the marriage of Nala and Damayantī abounds in humour, though vulgar at times. The description of the Jaraddraviḍadhārmika' in Kādambarī is introduced by Bāṇa, for a comic relief. The Daśakumāra-carita excels in humour—the story of Upahāravarman standing out as a prominent example. The vast fable literature aims at educating the society through humorous stories. Isolated humorous stanzas can be noticed in almost every lyric.

In the whole range of Sanskrit Literature, it is the drama which offers an important place for hāsya. In fact, the comedian Vidūṣaka is an indispensible character in a Sanskrit Drama. His humorous remarks and actions not only provide the necessary comic relief for the audience, but they are also vital for the development of the plot.

Bhāsa has a very high sense of humour. His vidūṣakas in the Avimāraka, Pratijñāyaugandharāyaṇa and Svapnavāsavadatta are delightful comedians. The Vidūṣaka in Avimāraka finds fault with his master thus, ' Since you are very close to me, you mock at me. People who know nothing about my wisdom, praise me highly'. But it is in the Cārudatta that the poet excels as a humorist. The prologue of the Cārudatta, and the Brāhmaṇa burgler's remark that his sacred thread is useful as a measuring line during nights, are but two of the many humorous places in the play. Sage Nārada (in Bālacarita) is disgusted with the peace in heaven and feels that he must go to earth and rake up some quarrel and make himself happy. Kālidāsa's humour is at once dignified and enjoyable. Śakuntalā, when compared to a creeper clinging to a tree, appreciates Priyaṁvadā that she has a befitting name; Priyaṁvadā explaining Śakuntalā's admiration for Vanajyotsnā (Act I) the praveśaka in Act II, Vidūṣaka's innocent query whether he is to help the King in the act of eating sweetmeats and a number of other places in the course of the conversation between the King and the Vidūṣaka in the same act, are but a few instances of hāsya in the Abhijñānaśākuntala. The Vidūṣaka comparing himself with Urvaśī and his fumbling with the love-letter of Purūravas in the Act II, his gluttony (even the

orb of the moon reminds him of the half-bitten pancake) provide good comic relief in an otherwise serious drama, Vikramorvaśīya. The Vidūṣaka in the Mālavikāgnimitra is cleverer than his counter-parts in the other two plays. He is very resourceful and secures the love of Mālavikā for the King by his own efforts. His alleged fault in the dance performance of Mālavikā, his clever covering up of his desire to quench his hunger (by saying that, according to the doctor's advice, one should not transgress the dinner time unduly), his remark about Mālavikā's plight in Act IV (King: How is Mālavikā? Vidūṣaka: As happy as a cuckoo seized by a cat) etc., are some instances of good humour.

Another dramatist who handles the sentiment of humour in a masterly fashion is Śūdraka. Maitreya's exchange of question and answer with Śakāra in Act I, and with Kumbhīlaka in Act V, his topsy-turvy arrangements of words in haste (kim bhaṇasi? coram kartayitvā sandhiḥ niṣkrāntaḥ?) and his humorous remarks about himself (compared to a beaten up donkey) and about gaṇikās (gaṇikā nāma pādukāntarapraviṣṭeva loṣṭukā duḥkhena punarnirākriyate.) and the whole of the 'dyūtakarasaṁvāhakāṅka' in the Mṛcchakaṭika are remarkable for their humour.

All the three plays of King Harṣa have humour to a considerable extent. The Vidūṣaka's ingnorance about the types of dances (Act I), his mistaking the rumblings of Sārikā to be the utterances of some ghost and attributing his own fear to the King (Act II), his inability to distinguish between the Ṛk stanzas and the Gāthā, his folly in revealing the ' citraphalaka ' to the Queen, his boasting that he can surpass even Bṛhaspati in intelligence (Act III), his comparison of the queen's arrival to the ' akālavātāvalī ' when the King rejoices over finding Sāgarikā (vayasya, seyam anabhrā vṛṣṭiḥ) in the Ratnāvalī are but a few of such humorous scenes. The whole of Act III in Nāgānanda is a delightful piece of comedy. Other humorous scenes in the play include the Vidūṣaka's comparing himself to Madana, (Act I) and the conversation between the heroine and the ceṭī in Act II. The Vidūṣaka's ignorance of the exact number of Vedas, his revelation of the secrets in his drowsy condition, his pretension as a doctor and demand for fee etc., in the Priyadarśikā are worth noting.

Bhavabhūti is often criticised for his lack of humour. But we can still find a few instances of humour in his plays—the teasing remarks of Sītā's friends in Act II of the Mahāvīracarita, Makaranda appearing in the guise of Mālatī in Act VI of Mālatīmādhava, and Sītā asking Lakṣmaṇa about Ūrmilā in the Uttararāmacarita, Act I (vatsa, iyam khalu aparā kā ?) and the description of the horse by the hermit boys in Act IV of the same play.

With the general decline of dramatic art in later times, hāsya too suffered and lost its identity and almost went into oblivion. There was a partial revival of hāsya at the hands of Murāri and Rājaśekhara but one fails to see true comedians on the lines of those created by Bhāsa, Kālidāsa, Śūdraka or Harṣa.

Though thus hāsya occupies a significant place in the nāṭaka and the prakaraṇas, the field where it is of pivotal improtance is the Prahasana. An account of the origin and development of the Prahasana will be useful not only in terms of the chief sentiment Hāsya but for the general understanding of the society and culture of India from the 7th Century down to the modern times. A study of its theoretical aspects from the point of view of the different Ālaṅkārikas is a necessary prelude to the study of Prahasanas, which will be taken up in the following chapter.

CHAPTER III

THEORY AND PRACTICE OF SANSKRIT PRAHASANAS

Origin and development of the Prahasanas.

Characteristics of the Prahasana.

Views of Abhinavagupta on the Prahasana.

The Prahasana Elements.

The Vīthyaṅagas.

Prahasana Elements in other forms of literature.

The relation between Prahasana and other rūpakas.

Characters appearing in the Prahasanas.

Paradoxical names of characters in the Prahasanas.

Hero and the Heroine in the Prahasanas.

Vulgarity in the Prahasana.

Prākṛt in the Prahasanas.

Rasas other than Hāsya in the Prahasanas.

Number of acts in a Prahasana.

Lāsyāṅgas in the Prahasana.

Nāṭyadharmī and Lokadharmī.

Theatrical aspects.

Instrumentation.

Nāndī and the Prologue.

Bharatavākya.

Stage worthiness.

THEORY AND PRACTICE OF SANSKRIT PRAHASANAS

3.1 Origin and Development

Right from Bharata, all the writers on Samskṛt dramaturgy have recognised Prahasana as a distinct playform and have dealt with its theoretical aspects. On the basis of the general rule that the 'lakṣya' precedes the 'lakṣaṇa', we may presume that the Prahasana must have existed long before Bharata's time. Among the ten types of Samskṛt Drama, the Nāṭaka and the Prakaraṇa have been accepted as the most perfected forms. It is reasonable to hold that this perfection in the dramatic art must have been achieved only after much experimentation with the smaller varieties of drama. In the absence of proper stage facilities and auditorium, the earliest Samskṛt drama must have been staged in the streets and might have thus attained the name 'vīthī'. The street drama called 'terukkūttu' was the popular playform in ancient Tamil country also and it was in vogue till about few decades ago. Even today one can witness this, sporadically though, in some villages and towns of Tamil Nadu. Short and well-known episodes blended with folk music and folk dance formed the main theme of the 'vīthī'. The number of characters in this playform must have been the bare minimum for lack of experienced actors and necessary co-ordination. With the passage of time, there must have been a flair for original themes and this must have resulted in a playform with a preponderance of comic element which is universal in appeal and entertaining in character. That is how the playform called Prahasana would have taken shape. With the rise of Prahasana, the Vīthī must have died out lending its elements to the former. That is why the Vīthyaṅgas[1] figure prominently in the Prahasana. Such experiments in the dramatic art must have continued with varying degrees of stress on the length of the play as also different sentiments and corresponding themes. An attempt to present almost the same prahasana-theme as a monologue play resulted in a separate playform called the 'Bhāṇa'. Even according to the theory given by Bharata, the Prahasana and the Bhāṇa share

[1] Vide p. 49 below, for an account of the 'Vīthyaṅgas.'

many common features[1]. At a time when tribal wars were quite common, heroic exploits of the battle must have engaged the attention of the playwrights who wrote short plays with 'Vīra' as the predominent sentiment and this gave rise to the other playforms, 'Ḍima'. 'Vyāyoga' and 'Samavakāra'. A natural sequel of valour and victory of one side is the defeat and the lamentation of the opposite ranks. An attempt to depict this unpleasant aspect of the battle scene—viz., the story of the defeated and the deceased must have given rise to the short one-act play 'Aṅka', with 'karuṇa' as the predominent sentiment. There must have been much hesitation in depicting a private sentiment as 'śṛṅgāra', on the stage publicly. A cautious experiment in this direction must have resulted in another one act playform, the 'Ihāmṛga'. Much time must have elpased before all the characteristics of these playforms were blended together and presented in the popular playform 'nāṭaka' and the social playform 'prakaraṇa'. Thus in the history of Sanskrit Drama, the Prahasana represents one of earliest stages of development. It appears to have soon become popular with the masses, as evidenced by Bharata's statement, 'sarvalokam prahasanaiḥ bādhante nāṭyasaṃśrayaiḥ'.[2]

3.2 Characteristics of the Prahasana

The earliest dramaturgical text dealing with the theory of the Prahasana (as also the other rūpaka varieties) is, of course, Bharata's Nāṭyaśāstra. Given below are the six stanzas dealing with the Prahasana features as found in the G.O.S. edition of Nāṭyaśāstra, which is by far the most authentic among the editions of Bharata's text. Variant readings found in the other editions are also given below for reference.

प्रहसनमतःपरमहं सलक्षणं सम्प्रवक्ष्यामि ।
प्रहसनमपि विज्ञेयं द्विविधं शुद्धं तथा च[1] संकीर्णम् ।
वक्ष्यामि तयोर्युक्त्या[2] पृथक् पृथक् लक्षणविशेषम् ॥[3]
भगवत्तापसविप्रैरन्यैरपि हास्यवादसम्बद्धम् ॥

[1] See below p. 59.

[2] NS, Ch. XXXVI. śl. 29.

[3] See also Dr V. Raghavan, 'A note on the Daśasūpaka,' JOR., Vol. VII, 1933.

कापुरुषसम्प्रयुक्तं परिहासाभाषणप्रायम् ॥
अविकृतभाषाचारं विशेषभावो[6]पपन्नचरित[7]पदम्[8] ।
नियतगतिवस्तुविषयं शुद्धं ज्ञेयं प्रहसनं तु ॥
वेश्याचेटनपुंसकविटधूर्ता बन्धकी च यत्र स्युः ।
अनिभृतवेषपरिच्छदचेष्टितकरणैस्तु[9] संकीर्णम् ॥
लोकोपचारयुक्ता या वार्ता यश्च दम्भसंयोगः ।
स प्रहसने प्रयोज्यो[10] धूर्तप्रविवादसम्पन्नः[11] ॥
वीथ्यङ्गः सम्युक्तं कर्तव्यं प्रहसनं यथायोगम्[12] ॥

1. Kāśī, Ghosh—तथैव
2. Kāśī, Ghosh—तस्य व्यख्यास्येऽहम्
3. Kāśī, Ghosh—विशेषान्
4. Kāśī, Ghosh—भिक्षुश्रोत्रियविप्रातिहाससंयुक्तम्
5. Kāśī, Ghosh—नीचजन
6. Kāśī, Ghosh—हास्योपहास
7. K.M. Kāśī, Ghosh—रचित
8. Kāvyānuśāsana of Hemacandra (Ed. Nirṇayasāgar, p. 442)—मिदम्
9. Kāśī, Ghosh—चेष्टाकरणात्तु
10. K.M.—तत्प्रहसनेषु योज्यं
    Kāśī, Chosh—तत्प्रहसने प्रयोज्यं
11. K.M.—धूर्तोक्तविवादसंयुक्तम्
    Kāśī, Ghosh—धूर्तविवादसम्पन्नम्
12. Kāśī.—उद्घात्यकादिभिरिदं वीथ्यङ्गे मिश्रितं भवेन्मिश्रम् ।

G.O.S. ... Gaekwad Oriental Series edition, NS—Vol. II, Ch. XVIII, śls. 101-106.
K.M. ... Kāvyamālā edition, Ch. XVIII, śls. 154-159.
Kāśī. ... Kāśī Sanskrit Series edition, Ch. XX, 106-111.
Ghosh. ... Manmohan Ghosh edition, Ch. XX. śls. 101-107.

Bharata speaks of two varieties of the prahasana—the śuddha and the saṁkīrṇa. The difference between them lies only in the nature of characters introduced.

The śuddha (pure) type consists of humourous speeches of holymen, ascetics, brāhmaṇas and others. It may also have the cunning and the wicked characters (kāpuruṣāḥ). It is full of humorous speeches with no artificiality either in language or behaviour. The words in it should be full of emotion and its plot should have a fixed goal. In the saṁkīrṇa variety (the mixed), harlots, servants, eunuchs, parasites and cheats have a leading role who put on coarse dress, gestures etc. Popular episodes or a story full of coarse speech may form the theme for a prahasana. It has the Vīthyaṅgas also.

There are several references to the prahasana in the Nāṭyaśāstra itself, apart from the chapter on 'Daśarūpakas'.

(i) वीथी - - - - - - - - - - - - प्रहसनं डिमः ।
कैशिकीवृत्तिहीनानि रूपाण्येतानि कारयेत् ॥[1]

Kaiśikī, Ārabhaṭī, Bhāratī and Sāttvatī are the four styles of expression. Kaiśikī is soft and gentle and is suited for śṛṅgāra Ārabhaṭī which is the opposite of it is used for representing conflict, rage, frenzy and the like. Virtue, courage, self-sacrifice and the like are best expressed through the Sāttvatī style. Bhāratī is the eloquent style which can be used in any situation (vṛttiḥ sarvatra bhāratī).[2] Of all the rūpakas, the nāṭaka and the prakaraṇs are called the 'pūrṇavṛttirūpakas', since they can accomodate all the four vṛttis. Prahasana and the other rūpakas are devoid of the kaiśikīvṛtti, since they have very little scope for śṛṅgāra and its outward expression through song, dance, coquetry and the like.[3]

(ii) द्विसन्धि तु प्रहसनं वीथ्यङ्गौ भाण एव च ।
मुखनिर्वहणे स्यातां तेषां वृत्तिश्च भारती ॥[4]

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[1] NS, Ch. XVIII, śl. 7, Kāvyamālā edition.

[2] DR, II, śl. 62. Ed. N.S. Press.

[3] *Ibid.*, II. 47.—गीतनृत्यविलासाद्यैर्मृदुः शृङ्गारचेष्टितैः ।

[4] NS, Ch. XXI, 47, Kāśī edition.

Bharata points out that the Bhāratī vṛtti shall be mainly employed in a prahasana and that the Prahasana as also the Bhāṇa Vīthī and Aṅka shall have only two sandhis, viz., the mukha (Opening) and the nirvahaṇa (denoument). This is evidently due to the simplicity of the plot and structure of these playforms.

(iii) नाटके सप्रकरणे भाणे प्रहसने तथा ।
मृदङ्गं पणवं चैव दर्दुरं चैव वादयेत् ॥[1]

Percussion instruments like the mṛdaṅga, paṇava and dardara shall be played during the performance of a Prahasana, Nāṭaka, Prakaraṇa and Bhāṇa.

(iv) भेदास्तस्यास्तु विज्ञेयाश्चत्वारो अङ्गत्वमागताः ।
प्ररोचना आमुखं चैव वीथी प्रहसनं तथा ॥[2]

What Bharata means here is that the Bhāratī style shall be employed in Prahasana and Vīthī and in the parts of the prologue, viz., 'prarocanā' and 'āmukha'. Many later writers on dramaturgy including Dhanañjaya have confused the issue by taking all these four names as constituting the 'aṅgas' of the Bhāratī vṛtti, which shall be employed in the prologue. Further they explain the term 'prahasana' here as a short comic speech to be employed in the prologue. Professor Raghavan has clarified this point in his 'Bhoja's Śṛṅgāraprakāśa,' and also in his papers on vṛttis.[3] By the expression 'aṅgatvamāgataḥ', Bharata just means 'find expression in'. 'Bhāratī is a style of expression and it finds use in Prahasana, Vīthī etc.,' is the proper way of construing the above statement.

(*v*) On the question of the scope of hāsya (which is the main sentiment in the Prahasana) Bharata says, 'strīnīcaprakṛtāveṣa bhūyiṣṭham dṛśyate rasaḥ'.[4] Abhinavagupta takes this into consideration while commenting on the Prahasana Āryas.

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[1] NS, Ch. XXXIV, śl. 295, Ed. G.O.S. Vol. IV.

[2] *Ibid.*, Ch. XX, śl. 26. Ed. G.O.S.

[3] JOR, Vol. VI and VII.

[4] NS, Ch. VI, 52.

उत्सृष्टिकाङ्कप्रहसनभाणास्तु करुणहास्यविस्मय-प्रधानत्वात् रञ्जकरस प्रधानाः। तत एवात्र स्त्रीबालमूर्खादिः अधिकारी। न च विततं अत्रेतिवृत्तम्। इतिवृत्तिवैचित्र्यं अपि तत्र नास्ति।[1]

It has already been noted that hāsya has a much wider application than the other rasas.[2] It is the commonest of the rasas with an entertaining nature. Hence it is called 'rañjakarasa'.

Since Prahasana is rañjakarasapradhāna, its chief beneficiaries are women, children and the gullible. Another characteristic of the Prahasana is the simplicity of its plot. A simple and straightforward theme alone is used in a Prahasana and there may not be any secondary episodes like the 'patākā' or the 'prakarī' in it. There are no surprise turns (vaicitrya) or gripping climaxes in it.

The Daśarūpaka speaks of the śuddha, vikṛta and saṁkīrṇa classes in Prahasana. Of these the śuddha is the same as in the NS and the vikṛta, is the saṁkīrṇa type of Bharata. The saṁkīrṇa of Dhanañjaya corresponds to the one that is mixed with the Vīthyaṅgas.[3]

तद्वत् प्रहसनं त्रेधा शुद्ध-विकृत-संकरैः ।
पाखण्डिविप्रप्रभृति चेटचेटीविटाकुलम् ।
चेष्टितं वेषभाषाभिः शुद्ध हास्यवचोन्वितम् ।
कामुकादिवचोवेषैः षण्डकञ्चुकितापसैः ।
विकृतं संकराद्वीथ्या संकीर्णं धूर्तसंकुलम् ।

Another reference to Prahasana is found in Ch. II of the Daśarūpaka.[4] 'raktaiva tvaprahasane naiṣā divyanṛpāśraye'. A Gaṇikā can be depicted as in love with a hero in a playform other than the Prahasana. This, in Dhanika's words, means 'prahasane tvaraktāpi hāsyahetutvāt'. In a Prahasana, a harlot need not be presented as loving the hero. In a number of

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1 Abhinavabhāratī, Ed. G.O.S. Vol. II, p. 451.

2 See above pp. 26-27.

3 DR. III. 54-56a, Edn. N.S. Press.

4 *Ibid.*, II. 23.

available prahasanas the scene of activity is the house of a gaṇikā, where her customers meet and clash with one another to win her favour. In certain cases it turns out to be the mother gaṇikā who wins a lover (as Danturā in the Laṭakamelaka). In view of the predominence of such hilarious scenes the theory of one lady for one man (gaṇikā or otherwise) does not always hold good in a Prahasana.

The Sāhitya Darpaṇa states that the Prahasana should be devoid of the Ārabhaṭī Vṛtti, and the Praveśaka or Viṣkambhaka.[1] According to Viśvanātha, the śuddha type of Prahasana has its plot revolving round a single rogue and one ' Kandarpakeli Prahasana ' is given as an instance, which however has not come down to us.[2]

एको यत्र भवेत् धृष्टो हास्यं तत् शुद्धमुच्यते ।
आश्रित्य कञ्चन जनं संकीर्णमिति तद्विदुः ॥

The saṁkīrṇa Prahasana has many rogues. ' Dhūrtacarita ', another lost play belongs to this type. The saṁkīrṇa, according to Viśvanātha, may have two acts, which means that the śuddha variety may have only one act.[3] The ' Laṭakamelaka ' is mentioned as an instance of a two-act saṁkīrṇa type of Prahasana. Viśvanatha justifies Bharata's inclusion of the vikṛta in the saṁkīrṇa type, thus disagreeing with Dhanañjaya's addition of the third type.

विकृतन्तु विदुर्यत्र षण्डकञ्चुकितापसाः ।
भुजङ्गचारणभटप्रभृतेर्वेषवाग्युतः ॥
इदं तु संकीर्णेनैव गतार्थमिति मुनिना न पृथक् उक्तम् ।[4]

3.3 Abhinavagupta's views on Prahasana

It has already been stated that holy men, ascetics and Brāhmaṇas are the main characters in a Prahasana. Is it not improper

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[1] SD, śl. 264-268, Edn. N. S. Press, 1910.
अत्र नारभटी नापि विष्कम्भप्रवेशकौ
[2] *Ibid.*
[3] SD, pp. 344-345.—तत् पुनर्भवति द्व्यङ्कमथवैकाङ्कनिर्मितम् ।
[4] *Ibid.*

to make these noble men the butt of ridicule on the stage? Abhinavagupta analyses this problem. The activities of the holy men etc.. are not by themselves subject to any criticism or disapproval. It is only when rogues or men of dubious character try to assume the roles of these men, that we have a case for Prahasana.

ये तु स्वभावतः न गर्हिता भगवत्तापसादिचेष्टाविशेषैस्तेषां प्राकृतपुरुषसंक्रान्ति दौरात्म्योदितां अन्यसम्बन्धदृष्यमानतया प्रहसनीयतां याताः[1]

As for the number of Vīthyaṅgs to be employed in a Prahasana, Abhinava says that there is no hard and fast rule.[2] With regard to the number of acts in a Prahasana, Abhinava says,—शुद्धं एकाङ्कं, संकीर्णं तु अनेकाङ्कम्, वेश्यादिचरित संख्याबलादिति केचित्'[3]

Abhinava also answers the question whether it is worthwhile to present on the stage a Prahasana which generally depicts the life of the degraded persons. He says that the Prahasana too has its moral appeal in that it shows how one should not act. If the association of the rogues can corrupt the minds of even the holy men, ascetics and the brāhmaṇas, it is needless to say what effect it would have on common men. On witnessing the Prahasana, a wise man would become wiser and would learn to avoid the wicked.

तद्विषये यः प्रकृष्टो विवादः विरुद्धतया अवभासनेन फलभूतेन सम्पाद्यतया यदुक्तं प्रहस्यमान तत् तथाभूतचरितावलोकनेन हि सम्स्कृतमतिः व्युत्पाद्यो न भूयस्तान् वञ्चकानुपसर्पति इति ।[4]

Nāṭyadarpaṇa follows Abhinavabhāratī in interpreting the definition of Prahasana found in the Nāṭyaśāstra. The new point that ND mentions is with regard to the statement, 'atra strībāla-mūrkhādiḥ adhikārī.'[5] Does it mean that the

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[1] Abhinavabhāratī, p. 447 ff. Ed. GOS., Vol. II.

[2] *Ibid*—तेषां सम्प्रयोगे संख्यायाः क्रमस्य तु न कश्चिन्नियम इति दर्शयति ।

[3] *Ibid.*

[4] Abhinavabhāratī, p. 447 ff.

[5] See above p. 42.

regular connoisseurs of art (sahṛdayas) are prohibited from seeing a Prahasana? Prahasana, being simple in theme and replete with comic situations, will invariably appeal to women, children and the innocent at once. They are thus trained in the art of witnessing dramas and analysing them critically. In course of time, they too can become full-fledged connoisseurs of art like others and can witness and enjoy the perfected playforms, the Nāṭaka and the Prakaraṇa. The Prahasana, according to ND, marks the first stage in the art of appreciating the popular playform, Nāṭaka.

प्रहसनेन च बालस्त्रीमूर्खाणां हास्यप्रदर्शनेन नाट्ये प्ररोचना क्रियते ।
ततः सञ्जात-नाटयरुचयः शेषरूपकैः धर्मार्थकामेषु व्युत्पाद्यन्ते ।[1]

3.4 The Prahasana Elements

Among other dramaturgical texts dealing with the definition of Prahasana, Rasārṇavasudhākara of Śiṅgabhūpāla deserves special mention. The author gives a list of ten new elements of Prahasana and illustrates[2] them from Ānandakoṣa Prahasana which is yet to be traced. The ten elements are:

अवलगितमवस्कन्दो व्याहारो विप्रलम्भ उपपत्तिः ।
भयमनृतं विभ्रान्तिः गद्गद्वाक् च प्रलापश्च ॥

(i) *avalagitam:* 'Avalagitam' consists in decrying (दूषण) or abandóning (त्यजन) one's earlier decision, out of delusion.

पूर्वमात्मगृहीतस्य समाचारस्य मोहतः ।
दूषणं त्यजनं चात्र द्विधा अवलगितं मतम् ॥

e.g. यानि यान्ति गलादधः सुकृतिनो लोम्नां च तेषां स्थितं ।
यान्यूर्ध्वं परिपोषयन्ति पुरुषास्तेषां मुहुः खण्डनम् ॥
कृत्वा सर्वजगद् विरुद्धविधिना सञ्चारिणां मादृशां ।
श्रीगीता च हरीतकी च हरतो हन्तोपभोग्यं वयः ॥

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[1] ND, Ed. GOS, No. XLVIII, Vol. I, 1928, p. 128.

[2] RS, Ch. III, p. 290 ff, Ed. TSS, No. L, 1916. The definitions of the Prahasana Elements given above are from this edition only. All the illustrations given are from Ānandakoṣa Prahasana quoted therein, unless otherwise stated.

Since the monk here is presented as decrying his ascetic life, this is an illustration of 'avalagitam' comprising dūṣaṇa. Another illustration is from the Prabodhacandrodaya,[1] where a Kṣapaṇaka desires to take up another religious order, giving up his own (tyajana).

अहो कापालिकदर्शनमेवैकं सौख्यमोक्षसाधनम् । भो कापालिक, अहं तव साम्प्रतं दासः संवृत्तः । ममापि महाभैरवानुशासने दीक्षय ।

(*ii*) *avaskandaḥ:* 'Avaskanda' is the one where several persons offer different and absurd interpretations to a given phenomenon, according to their own bent of mind.

अवस्कन्दस्तु अनेकेषां अयोग्यस्य एकवस्तुनः ।
सम्बन्धाभासकथनात् स्वस्वयोग्यत्वयोजना ॥

e.g. यतिः : साक्षाद्भूतं वदति कुचयोरन्तरं द्वैतवादं
बौद्धः : भावो बोधक्षणिकमहिमा सौगते दत्तपादः ।
जैनः : बाह्वोर्मूले नयति शुचितामार्हती काचिदीक्षा
सर्वे : नाभेर्मूलं प्रथयति फलं सर्वसिद्धान्तसारम् ॥

Here the adherents of different faiths try to read their own philosophical truths, wrongly though, in the physical configuration of a harlot.

(*iii*) *vyāhāraḥ:* 'Vyāhāra' is a humorous conversation between two or three persons.

e.g. 'व्याहारः स्वसंवादो द्वित्रीणां हास्यकारणम् ।'

बौद्धः—(यतिं विलोक्य) कुतो मुण्डः एकदण्डी ।

मिथ्यातीर्थः—(विलोक्य, दृष्टिं अपकर्षन्, आत्मगतं) क्षणिकवादी न संभाषणीय एव । तथाऽपि दण्डं अन्तर्धाय निरुत्तरं करोमि । (प्रकाशं) अये शून्यवादिन्, अदण्डो मुण्डोऽहं आगलादस्मि ।

[1] Prabodhacandrodaya, III, bet. ślś. 19 and 20.

जैनः—(आत्मगतं) नूनमसौ मायावादी । भवतु, अहमपि किमपि अन्तर्धाय प्रस्तुतं पृच्छामि । (प्रकाशं) अये महापरिणामवादिन् बृहद्बीज, लोम्नां समानजातीयत्वेऽपि केषाञ्चित् संकर्तनम्, अन्येषां संरक्षणमिति व्यवस्थितेः किं कारणम् ?

मिथ्यातीर्थः—जीवदमेध्यमङ्गं धारको नरपिशाचोऽयं अन्तर्धायापि न संभाषणीयः ।

निष्कच्छकीर्तिः—(सादरं) सखे, आर्हतमुने, वादे त्वया अयं अप्रतिपत्तिं नाम निग्रहस्थानमारोपितो मायावादी ।

मिथ्यातीर्थः—(आत्मगतं) नूनमिमावपि मादृशावेव लिङ्गधारणमात्रेण कुक्षिम्भरी स्याताम् ।

This humorous conversation between the followers of different religious schools is an instance of 'vyāhāra'.

(*iv*) *vipralambhaḥ:* 'Vipralambha' is frightening and deceiving others by pretending possession by an evil spirit and the like. This is illustrated by another passage from Ānandakoṣa, where a gaṇikā pretends possession of a 'yakṣiṇī' and deceives others.

(*v*) *upapatti:* 'Upapatti' is offering a humorous explanation for a well-known phenomenon or concept on the basis of another well-known observation.

उपपत्तिस्तु सा प्रोक्ता यत् प्रसिद्धस्य वस्तुनः ।
लोकप्रसिद्धया युक्त्या साधनं हास्यहेतुना ॥

e.g. मिथ्यातीर्थः—(पुरोऽवलोक्य) अये उपसरित्तीरं पिप्पलनामा वनस्पतिः यश्च गीतासु भगवता निजविभूतितया निर्दिष्टः ।

(विचिन्त्य) कथमस्य तरोः इयं अतिमहिमसंभावना ? (विमृश्य) उपपद्यत एव—

तत्पदं तनुमध्याया येनाश्वत्थदलोपमम् ।
तदश्वत्थोऽस्मि वृक्षाणामित्यूचे भगवान् हरिः ॥

अत्र लोकप्रसिद्धेन अश्वत्थदलोरुमूलयोः साम्येन हेतुना लोकप्रसिद्धस्यैव भगवदश्वत्थयोरैक्यस्य साधनं हास्यकारणं उपपत्तिः ।

(*vi*) *bhayam:* 'Bhayam' is the fear caused by the arrival of the policemen etc.

स्मृतं भयं तु नगरशोधकादिकृतोदयम् ।

This Prahasana Element is illustrated by a scene from Ānanda-kōṣa again, where the sudden arrival of the policemen throws the pseudo-ascetics out of gear.

(*vii*) *anṛtam:* 'Anṛtam is an utterance of false praise or flattery.

अनृतं तु भवेत् वाक्यं असत्यस्तुतिगुम्फितम् ।
तदेव अनृतं इत्याहुः अपरे स्वमतस्तुतिः ॥

e.g. बालातपेन परिमृष्टमिवारविन्दं माञ्जिष्टचेलमिव मान्मतमातपत्रम् ।
सालक्तलेखमिव सौख्यकरण्डमद्य यूनां मुदे तरुणि तत्पदमार्तवं ते ॥

स्वमतं तु यथा कर्पूरमञ्जर्याम्—

रण्डा चण्डा दीक्षिता धर्मदारा मद्यं मांसं पीयते खाद्यते च ।
भिक्षा भोज्यं चर्मखण्डं च शय्या कौलो धर्मः कस्य नो भाति रम्यः ॥

(*viii*) *vibhrāntiḥ:* 'Vibhrānti' is the delusion caused by the similarity of features between two things.

वस्तुसाम्यकृतो मोहो विभ्रान्तिरिति गीयते ।

e.g. बौद्धः—(पुरोऽवलोक्य)
हेमकुम्भवती रम्यतोरणा चारुदर्पणा ।
काऽपि गन्धर्वनगरी दृश्यते भूमिचारिणी ॥

जैनः—अयि, क्षणभङ्गवादिन्, एतदुत्पातफलं प्रथमदर्शिनो भवत एव परिणमते (इति लोचने विमीलयति)

बौद्धः—(पुनर्निर्वर्ण्य) हन्त, किमपदे भ्रान्तोऽस्मि ।
न पुरीयं विशालाक्षी न तोरणमिमे भ्रुवौ ।
न दर्पणमिमौ गण्डौ न च कुम्भाविमौ स्तनौ ॥

(*ix*) *gadgadavāk:* 'Gadgadavāk' is faltering of speech due to feigned crying.

असत्यरुदितोन्मिश्रं वाक्यं गद्गदवाक् भवेत् ।

e.g. (भगिन्यौ परस्परमाश्लिष्य रुदत इव)

गुह्यग्राही (आत्मगतं) अनुपात्तबाष्पकणिकं गद्गदनिःश्वासकलिलमव्यक्तम् ।
अनयोरसत्यरुदितं सुरतान्तदशां व्यनक्तीव ।

(*x*) *Pralāpa;* 'Pralāpa is welcoming an unworthy act as a worthy one.

प्रलापः स्यात् अयोग्यस्य योग्यत्वेनानुमोदनम् ।

e.g. राजाः—(सौदार्योद्रेकम्) अये बिडालाक्ष, अस्मदीये नगरे विषये च
पतिहीना च या नारी जायाहीनश्च यः पुमान् ।
तौ दम्पती यथाकामं भवेतामिति घोष्यताम् ॥

बिडालाक्षः—देवः प्रमाणम् । (इति सानुचरो निष्क्रान्तः)

गुह्यग्राहि—(सश्लाघागौरवम्)
नष्टाश्वभग्नशकटन्यायेन प्रतिपादितम् ।
वञ्चिता ते महाराज सेयं कारुण्यघोषणा ॥

अपि च—
मन्वादयो महीपालाः शतशो गामपालयन् ।
न केनापि कृतो मार्गः एवमाश्चर्यसौख्यदः ॥

3.5. The Vīthyaṅgas

Since writers like Bharata and others prescribe the presence of the Vīthyaṅgas in the Prahasana, a brief description of them may not be out of place here. Bharata has stated and defined them.[1] Other dramaturgical texts like the Daśarūpaka offer illsutrations too, mostly culled out from well-known plays. The most striking illustrations and their appropriate definitions chosen

[1] NS, Ch. XVII śls. 104 and 105.

from the various texts, are given below. The Vīthyaṅgas are thirteen in number. They are:

उद्घात्यकावलगिते प्रपञ्चत्रिगते छलम् ।
वाक्केल्यधिबले गण्डं अवस्यन्दित नालिके ।
असत्प्रलापव्याहारे मृदवानि त्रयोदश ।[1]

(i) उद्घात्यक (Speech with a hidden meaning).

गूढार्थपदपर्यायमाला प्रश्नोत्तरस्य वा ।
यत्रान्योन्यं समालापो द्वेधा उद्घात्यं तदुच्यते ॥[2]

Udghātyaka is of two kinds—(i) a series of successive words with a hidden meaning and (ii) a series of questions and answers.

Illustration for the first kind

विदूषकः—भो वयस्य, क एष कामो येन त्वमपि दूयसे? स किं पुरुषो अथवा स्त्रीति?

राजा—सखे,

मनोजातिरनाधीना सुखेष्वेव प्रवर्तते ।
स्नेहस्य ललितो मार्गः काम इत्यभिधीयते ॥

विदूषकः—एवमपि न जानामि ।

राजा—वयस्य, इच्छाप्रभवः स इति ।

विदूषकः—किं यो यदिच्छति स तत् कामयति?

राजा—अथ किम्?

विदूषकः—तज्ज्ञातम्, यथाऽहं सूपकारशालायां भोजनमिच्छामि ।

The Avaloka wrongly states that this passage is from the Vikramorvaśīya. Prof. Raghavan points out that this is from a Vīthī called 'Mālatikā' which is also quoted by Bhoja in his Śṛṅgāraprakāśa (Sṛ, Pr).[3]

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[1] DR, Ch. III, śls. 12 and 13a, Edn. NS. Press.

[2] *Ibid* p. 65 ff.

[3] See DR, V. Raghavan, 'Bhoja's Śṛngāraprakāśa; pp. 872-873, Ed. Author, 1978.

Illustration for the second kind of **उद्घात्यक**

का श्लाघ्या गुणिनां क्षमा, परिभवः को, यः स्वकुल्यैः कृतः
किं दुःखं, परसंश्रयो, जगति कः श्लाघ्यो, य आश्रीयते ।
को मृत्युर्व्यसनं शुचं जहति के, यैर्निर्जिताः शत्रवः
कैर्विज्ञातमिदं, विराटनगरे छन्नस्थितैः पाण्डवैः ॥[1]

(*ii*) अवलगितम् (Unexpected turn)

यत्रान्यस्मिन् समावेश्य कार्यमन्यत् प्रसाध्यते ।
तच्छावलगितं नाम विज्ञेयं नाट्ययोक्तृभिः ॥[2]

'Avalagitam' consists in an unexpected turn in events

Illustration: Śr, Pr cites the following passage from the **चित्रफलक** episode in Act II of Ratnāvalī.[3]

सुसङ्गता—सखि, यस्य कृते त्वमागता सोऽयं ते पुरतस्तिष्ठति ।

सागरिका—(सासूयम्) सुसङ्गते कस्य कृते अहमागता ?

सुसङ्गता—(विहस्य) अलं अन्यशङ्कितेन, ननु चित्रफलकस्य ।

Here the clever Susaṅgatā indirectly refers to the love Sāgarikā has for the king in a way that is quite unexpected.

(*iii*) *Prapañca:* (Unworthy praise)

असद्भूतं मिथःस्तोत्रं प्रपञ्चो हास्यकृन्मतः ।[4]

'Prapañca' is unworthy praise that evokes laughter. The Avaloka quotes the Karpūramañjarī verse, 'raṇḍā caṇḍā...'[5] as an illustration of 'prapañca'.

(*iv*) *Trigatam:* (Triple Explanation)

श्रुतिसाम्यात् अनेकार्थयोजनं त्रिगतं त्विह ।[6]

[1] From 'Pāṇḍavānanda,' quoted in Avaloka, N.S. Press Edn; p. 65 ff.

[2] Śr Pr. Edn. Josyer, Vol. II, p. 492 ff.

[3] Ratnāvalī, Ed. C.S.R. Sastry, Madras, p. 61.

[4] DR, p. 65 ff.

[5] See above p. 48.

[6] DR, p. 65 ff.

If, based on similarity, three different explanations are offered regarding the exact nature of a particular sound heard, we have 'trigata'.

Illustration:

वाणीमुरजक्वणितं श्रुतिसुभगं किं सुधामुचः स्तनितम् ।
जलदस्य किमज्ञातं तव मधुरगभीरवाग्विलासोऽयम् ।[1]

Here the sweet and resonant words of the Sūtradhāra are variously understood by his assistant as the sound produced by the drum or the cloud or the speech of Sarasvatī herself.

(*v*) *Chalam:* (Deception)

प्रियाभैरप्रियैर्वाक्यैर्विलोभ्यच्छलनाच्छलम् ।[2]

'Chalam' arises from the desire to deceive or mislead others with unfriendly words that seem friendly.

Illustration

विद्वानसौ कलावानपि रसिको बहुविधप्रयोगज्ञः ।
इति च भवन्तं विद्मो निर्व्यूढं साधु तत् त्वया सर्वम् ॥[3]

These words of the assistant, though apparently praising the talents of the Sūtradhāra, are only sarcastic in nature and hence form the illustration for 'Chala'.

(*vi*) *Vākkelī:* (Witty retort)

वाक्केली हास्यसम्बन्धो द्वित्रिप्रत्युक्तितो भवेत् ।[4]

'Vākkelī' arises from a comic dialogue comprising two or more sets of questions and answers.

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[1] Verse from 'Abhirāmarāghava,' quoted by RS, p. 238 ff.

[2] DR, p. 66.

[3] Verse from 'Abhirāmarāghava' quoted by RS, p. 238 ff.

[4] SD, p. 218, Ed. Motilal Banarsidass, 1977.

Illustration: SD quotes the following verse as an instance of वाक्केली

भिक्षो मांसनिषेवणं प्रकुरुषे ? किं तेन मद्यं विना
मद्यं चापि तव प्रियं? प्रियमहो वाराङ्गनाभिः सह ।
वेश्याप्यर्थरुचिः, कुतस्तव धनं? द्यूतेन चौर्येण वा
चौर्यद्यूतपरिग्रहोऽपि भवतो? नष्टस्य काऽन्या गतिः ॥[1]

(*vii*) अधिबलम् (Outvying)

अन्योन्य वाक्याधिक्योक्तिः स्पर्धयाऽधिबलं भवेत् ।[2]

'Adhibalam' is a dialogue in emulation or battle of wits among persons where each one outwits the other.

Illustration; Viśvanātha cites a passage from his own work 'Prabhāvatī'[3]

वज्रनाभः—अस्य वः क्षणेनैव निर्मथ्य गदयानया ।
लीलया उन्मूलयाम्येष भुवनद्वयमद्य वः ॥

प्रद्युम्नः—अरे रे, असुरापसद, अलममुना बहुप्रलापेन, . . .

(*viii*) गण्डम् (Abrupt Remark)

गण्डः प्रस्तुतसम्बन्धि भिन्नार्थं सहसोदितम् ।[4]

'Gaṇḍa' is a statement suddenly introduced in the middle of another statement as a sort of dramatic irony, which has some connection with the context on hand.

Illustration: Avaloka quotes the following passage from Uttararāmacarita.[5]

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[1] SD.
[2] *Ibid.*
[3] *Ibid.* The full name of the work is probably 'Prabhāvatī—Pradyumna'.
[4] DR, p. 65 ff.
[5] URC, I. 38 ff.

रामः—इयं गेहे लक्ष्मीः . . . परमसह्यस्तु विरहः ।

प्रतीहारी—देव उपस्थितः ।

रामः—अयि कः ?

प्रतीहारी—देवस्यासन्न परिचारकः दुर्मुखः ।

(*ix*) **अवस्यन्दित** (Re-interpretation)

रसोक्तस्य अन्याथा व्याख्या यत्रावस्यन्दितं हि तत् ।[1]

'Avasyanditam' consists in re-interpreting certain words uttered earlier emotionally.

Illustration: The 'Avaloke' cites an illustration from 'Chalitarāma'[2]

सीताः—जात, कल्यं खलु युवाभ्यां अयोध्यायां गन्तव्यं। तर्हि स राजा विनयेन नमितव्यः ।

लवः—अम्ब, किमावाभ्यां राजोपजीविभ्यां भवितव्यम् ।

सीताः—जात, स खलु युवयोः पिता ।

लवः—किमावयोः रघुपतिः पिता ।

सीताः—(साशङ्कम्) जात, न खलु परं युवयोः, सकलाया एव पृथिव्याः ।

Here the statement that Rāma is the father of Lava and Kuśa, made first in an emotional sway, is re-interpreted by Sītā that he is the father of the entire earth.

(*x*) **नालिका** (Riddle)

सोपहासा निगूढार्था नालिकैव प्रहेलिका ।[3]

'Nālikā' is an enigmatic remark with a hidden meaning, meant for evoking laughter. It is of two kinds—(*i*) **अन्तर्लाप** (*ii*) **बहिर्लाप**

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[1] DR, p. 65 ff.

[2] *Ibid.* '**छलितराम**' is one of the lost Rāma plays.

[3] *Ibid.*

Illustration for अन्तर्लाप

प्रत्यङ्कमङ्कुरित-सर्व-रसावतारन्नव्योल्लसत्-कुसुमराजिविराजिबन्धम् ।
घर्मेतरांशुमिव वक्रतयाभिरम्यं नाट्यप्रबन्धमतिमञ्जुलसंविधानम् ॥[1]

Some of the letters used in this verse combine to give the name of the play, viz., प्रसन्नराघवम् (syllables underlined.)

Illustration for 'बहिर्लाप'

क्रमवर्धमानविलासं रसातले किं करोति कन्दर्पः ।

सूत्रधारः—अये, प्रश्नोत्तरं सेयमस्मत्प्रीतिरिति देवादेशः । तत् स्वयमेव वाचयामि ।

निर्भरगुरुर्व्यधत्त च वाल्मीकिकथां किमनुसृत्य ॥[2]

The answer to the riddle posed in the verse above is 'बालरामायण' which is the name of the play to be presented by the 'सूत्रधार'

(*xi*) असत्प्रलाप: (Incoherent talk)

असम्बद्ध-कथाप्रायं असत्प्रलापो यथोत्तरः ।[3]

Illustration: ND cites the following verse[4] as an illustration of 'asatpralāpa'.

अर्चिष्मन्ति विदार्य वक्त्रकुहराण्यासृक्वतो वासुके-
तर्जन्या विषकञ्चुरान् गणयतः संस्पृश्य दन्ताङ्कुरान् ।
एकं त्रीणि नवाष्ट सप्त षडिति व्यत्यस्तसंख्याक्रमा
वाचः क्रौञ्चरिपोः शिशुत्व-विकलाः श्रेयांसि पुष्णन्तु वः ॥

Here the incoherent talk and the wrong way in which child Kumāra counts the cardinal numbers, is an instance of 'असत्प्रलाप'

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[1] Quoted in RS, p. 238 ff 'Prasannarāghava,' I. 7.

[2] *Ibid.*, Bālarāmāyaṇa, I. 4.

[3] DR, p. 65 ff.

[4] ND, p. 133 ff, Ed. G.O.S.

(*xii*) व्याहारः (Humorous Speech)

अन्यार्थ एव व्याहारो हास्यलोभकरं वचः ।[1]

'Vyāhāra' is a remark made with a different purpose while it is understood by others as having a different motive. This evokes laughter and may have a basis in greed or undue desire.

Illustration: DR cites Vidūṣaka's remark from the 'lāsya-prayoga' scene of 'Mālavikāgnimitra'.[2]

(मालविका गन्तुमिच्छति)

विदूषकः—मा तावत्, उपदेशशुद्धा गमिष्यसि ।

गणदासः—(विदूषकं प्रति) आर्य, उच्यतां यस्त्वया क्रमभेदो लक्षितः ।

विदूषकः—प्रथमं प्रत्यूषे ब्राह्मणस्य पूजा भवति, सा तया लङ्घिता ।
(मालविका स्मयते)

Here what Vidūṣaka meant by 'upadeśaśuddhā' is that he must be honoured first while Gaṇadāsa thought that Mālavikā was wrong in her performance.

(*xiii*) मृदवम् (Euphemism)

दोषा गुणा गुणा दोषा यत्र स्युः मृदवं हि तत् ।[3]

'Mṛdava' is that in which defects become merits or vice versa.

Illustration: ND quotes the following verse.[4]

सन्तः सच्चरितोदयव्यसनिनः प्रादुर्भवद्यन्त्रणाः
सर्वत्रैव जनापवादचकितास्तिष्ठन्ति दुःखान् सदा ।
अव्युत्पन्नमतिः कृतेन न सता नैवासता व्याकुलो
युक्तायुक्तविवेकशून्यहृदयो धन्यो जनः प्राकृतः ॥

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[1] DR, p. 65 ff.

[2] Mālavikāgnimitra, Act II, dialogue after śl. 5.

[3] DR, p. 65 ff.

[4] ND p. 133

3.6. Prahasana Elements and the Vīthyaṅgas in other forms of literature

Before going into the question of Prahasana elements in other forms of literature, it is necessary to distinguish them from the general Hāsya elements.[1] A passage may be said to contain a particular Prahasana element only if it is 'hāsyaprāya'. But the contrary is not true. Not all passages which are hāsya-oriented can be said to have a Prahasana element. A Prahasana element is that, which, while being hāsya-oriented, is dramatic in nature and is full of action and gesticulations. Hāsya, plain and simple, may evoke 'smita' (gentle smile) or 'hasita' (smile), but a Prahasana element is boisterously farcical evoking 'apahasita' (loud laughter) or 'atihasita'[2] (reeling laughter). The Prahasana element may be based on pun and other types of word-play, ridiculing of physical deformities, vain quarrel, improper speech, impertinence, roundabout talk, misquoting of scriptures or well-established sayings, exaggeration, deception and the like. The scene in the Uttararāmacarita (Act I), where Sītā, pointing to Ūrmilā's picture and asking Lakṣmaṇa who she is, is plain humour. Such elements of humour should be contrasted with Prahasana-elements and the Vīthyaṅgas described above.

It may be noted that there are one or two overlappings between the Prahasana-elements and the Vīthyaṅgas, For instance the Prahasana element 'anṛtam' is similar to the Vīthyaṅga 'Prapañca'. False praise is the basis for both. The Karpūramañjarī-verse, 'raṇḍā caṇḍā...etc.' which is offered as an illustration for the Vīthyaṅga, 'prapanca', is cited as an instance of his 'anṛtam' by Śiṅgabhūpāla. The Prahasana element 'gadgadavāk', resembles the Vīthyaṅga 'asatpralāpa'. Again some of the Prahasana elements and the Vīthyaṅgas have similar names but their features differ. Thus we have 'avalagitam' in both, the Vīthyaṅga, 'avalagitam' is an action taking place unexpectedly while its namesake, as a Prahasana element, consists in repenting for an earlier decision. Thus the Prahasana elements "avaskanda and vyavahāra" resemble the Vīthyaṅgas "avasyandita and vyāhāra" respectively, in name only.

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[1] On Hāsya Rasa, see above p. 18 ff.

[2] On smita, hasita, etc. see above p. 20 ff.

The origin of the Prahasana elements can be traced to the Ṛgvedic period. The following conversation between Indra and his wife Indrāṇī from the tenth Maṇḍala of the Ṛgveda[1] may be cited as an illustration of the Prahasana element 'vyāhāra'. which is a humorous conversation between two or three persons.

Indra: They have neglected 'Soma Pressing'. They have not praised me in sacrifice and Vṛṣākapi is rejoicing over this.

Indrāṇi: Though much annoyed at Vṛṣākapi's action, thou hastenest towards him and bestowest on him prosperity. The 'kapi' has spoiled the oblations of ghee. May the dog which chases the boar seize him by the ear and devour him.

Indra: Why are you angry with our friend Vṛṣākapi?

Indrāṇi: This savage beast despises me as one who has no male offspring, though I am the mother of male offspring.

Indra: I am not happy, Indrāṇī, without my friend Vṛṣākapi.

Indrani: The man who is impotent begets nor progeny, but the one who is endowed with vigour.

Indra: He who is endowed with vigour begets not progeny but he who is an impotent.

The name Vṛṣākapi (male monkey) in the above passage may evoke a sense of humour. The pun on the word 'kapi' (ref. to (*i*) monkey (*ii*) shortened form of 'Vṛṣākapi)', and Indra controverting Indrāṇī on the question of progeny may also be noted for their humour. Coming to the classical period, the Śūrpaṇakhā episode in the Rāmāyaṇa and the Gṛdhra-Gomāyu episode in the Mahābhārata may be cited as instances of humour in the Prahasana style.

The Prahasana elements find their extensive usage only in the dramatic literature. The Nāṭaka, Prakaraṇa, Bhāṇa, Prahasana, Vithī and the Uparūpaka varieties, viz., the nāṭikā and the

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[1] Ṛgveda, X. 86. Translation of the relevent hymns are based on Wilson's edition.

saṭṭaka provide a number of instances of the Prahasana elements. The illustrations of the Vīthyaṅgas from the Mālatikā Vīthī, Pāṇḍavānanda, Ratnāvalī (a nāṭikā), Karpūramañjari (a saṭṭaka), Mālavikāgnimitra and Uttararāmacarita (nāṭakas) and some of the lost Rāma-plays like 'Abhirāmarāghava' and 'Chalitarāma' have been already referred to.[1] Illustrations for the Prahasana elements have been mostly drawn by Siṅgabhūpāla from the non-available Prahasana 'Ānandakoṣa'.

3.7. The Relation between the Prahasana and other Rūpakas

It has been already pointed out that the nāṭaka and the prakaraṇa are the most perfected forms of the rūpakas and that they contain all the features of the rest of the rūpakas[2]. The prologue of Bhāsa's Cārudatta, the opening scene of Act II of Kālidāsa's Abhijñānaśākuntala, the Dyūtakarasaṁvāhakāṅka (Act II) of Mṛcchakaṭika and Act V of Prabodhacandrodaya, for instance, themselves stand out as small independent Prahasanas. The Vidūṣaka, who figures prominently in the nāṭaka and the prakaraṇa appears in the Prahasana too. Prahasana bears close resemblance to the Bhāṇa with regard to the dramaturgical aspects like the 'sandhis' and the 'vṛttis'. The Viṭa who is an indispensable character in the Bhāṇa, may appear in a Prahasana. In fact, certain portions from well-known Bhāṇas like the Caturbhāṇī,[3] when recast in the diologue form, will turn out to be excellent Prahasanas. The theme is 'utpādya' (invented) in both the Prahasana and the Bhāṇa. Hāsya is the main rasa in the Prahasana and generally so in the Bhāṇa too. On the stage, of course, the Bhāṇa differs from the Prahasana, and also from every other rūpaka, in being a monologue play. Aṅka is totally different from the Prahasana, since it is full of tragic element, with no room for humour. The Ihāmṛga, which comes later to the Prahasana in the evolution of Sanskrit Drama,[4] also contains

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[1] See above p. 45 ff.

[2] See above p. 37.

[3] Śūdraka's Padmaprābhṛtaka, Īśvaradatta's Dhūrtaviṭasamvāda, Vararuci's Ubhayābhisārikā and Śyāmilaka's Pādatāḍitaka.

[4] See above p. 37.

Prahasana elements. It has been already pointed out that the Prahasana has taken into its fold the limbs of Vīthī.[1] The heroic types of Ḍima, Vyāyoga and Samavakāra, have little scope for humour in their theme, but their prologues doubtless contain some Prahasana elements since light comedy will be useful in heightening the effect of a serious sentiment that follows. Thus the Prahasana element is essential in one form or other in every kind of rūpaka.

3.8. Characters appearing in the Prahasanas

The characters in the Prahasanas are drawn from all strata of society. The ' Bhagavān ', an enlightened Yogin is seen only in two Prahasanas-Bhagavadajjukīya and the Madanaketucarita. Monks belonging to different religious orders appear in a number of Prahasanas but all of them turn out to be unscrupulous cheats with " false outer robes and amorous inner inclinations ". The Kāpālika in Mattavilāsa is one such specimen. Kāpālikas, Pāśupatas and Śākteyas—all belong to different Tāntric sects.[2] Emancipation, for a Kāpālika, results through meditation on the Supreme Being as abiding in the female organ. He besmears his body with the ashes of the burnt off bodies from the cemetery. He adorns himself with the garlands of human bones. A human skull is used by him as his begging bowl. He eats human flesh and drinks wine contained in a cow's horn. He worships 'Mahābhairava' with human sacrifice and offers oblations of human flesh. The Kāpālikas come under the " Kaula " system and they worship Śiva and Śakti. The Kaulas have sects—Pūrva Kaulas, Uttara Kaulas, Digambaras, Kāpālikas and Kṣapaṇakaṣ. The Pūrvakaulas recourse to the symbolic representations while the other four sects practice crude worship of the sex organ. They also follow the leftist form of worship ' vāmācāra ' as opposed to the pūrvakaulas, who follow the ' dakṣiṇācāra ' worship. Persons belonging to all these four sects of the Kaulas appear in different Prahasanas.

All the Prahasanas that have come down to us were written at a time when Buddhism and Jainism were already on the decline

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[1] See above p. 38.

[2] ' The Tantras '—Chintaharan Chakravarti, Chapt. VII, pp. 50-58.

due to various reasons, one of them being the erosion of moral values. There is dig at such practices even in the Bhagavad-ajjukīya. Mattavilāsa (MV) is open with the criticism of certain corrupt practices of the Buddhists of its time. The Buddhist monk in MV even hopes to revise the Buddhist scriptures by unearthing and revealing to the world the necessary authority permitting the enjoyment of women and wine. Following MV, many later Prahasanas ridicule the corrupt practices of not only the Buddhists but other religious sects as well.

The plight of the Kings in the Prahasanas is rather pitiable. They do not have a hall in their ' palace ' big enough to conduct their assembly. For fear that the roof might collapse anytime over their heads, the inmates of the royal household sleep only in the open. (Hāsyārṇava). Everything is topsy-turvy in the territories of these Kings. They are served by foolish ministers. Their Army Generals are cowards of the first order. A horse is useful for them only to flee from the battlefield (Laṭakamelaka). They are scared of seeing anything that is red in colour, and will swoon at the sight of blood in the battlefield (Hās.). The doctors appearing in the prahasanas are mere quacks. They prescribe medicines that only aggravate the malady. Even nectar becomes poison when prescribed by them (Laṭaka.). What is more, they thamselves are the abodes of all diseases (Hās. śl. 30). Other characters in the Prahasanas who look ill-suited for their profess-ions are the illiterate puṇḍits, hypocritic teachers, impertinent students, ignorant astrologers, greedy purohits, dastardly Police Chiefs and the like.

Viṭas and Vidūṣakas have been sanctioned by the theory itself and they do, of course, appear in the Prahasanas. They are the chief counsellors of the cultured citizens (nāgarakas) and the courtesans. The Pādatāḍitaka Bhāṇa defines a Viṭa thus, ' He is the one who, regardless of his life, protects his friends and their interests and whom a courtesan, smitten with love, approaches for help and whose wealth is always laid open to the needy'.[1] The Viṭas, generally, speak in Sanskrit and sparkle in wit and humour. They are very clever in extracting important personal

[1] Pāḍatāḍitaka, verse 16.

secrets from others. Fraudulent by nature, they can easily detect duplicity in others.

While the Vidūṣaka has a major role to play in the nāṭaka, the prakaraṇa and the nāṭikā and is generally the only character through whom humour is introduced,[1] he is only a minor character in the Prahasana. The Vidūṣaka has hideous dress, ludicrous behaviour and speech, excessive fondness for the pleasures of the table and has funny mannerisms.[2] As an actor, he appears on the stage with the Sūtradhāra in the prologue and carries on with him a witty conversation. He is a close companion of the hero and acts as his 'kāmasaciva' and tries to win his beloved for him (as in Mālavikāgnimitra). He is normally a Brāhmaṇa but knows very little about the significance of the scriptures. He has some physical deformity or other, which offers scope for others to make fun of him.[3] In the Prahasana, however, he appears only as a messenger of love for a 'gaṇikā', a 'nāgaraka' or a pseudo-religious monk.[4]

Gaṇikās and their mothers play a prominent role in the Prahasanas. The Kāmasūtra devotes four entire chapters (Book VI. Ch. i-iv) for 'Vaiśika', the courtesan's Art. It deals with how a courtesan should conduct herself and how she should cleverly extract money from her customers, at the same time, pretending to shower all love on them. The Nāṭyaśāstra (Ch. xxiv) speaks of three classes of prostitutes—'Kumbhadāsī', 'Rūpājīvā' and 'Gaṇikā'. The kumbhadāsīs are low class servant maids having clandestine love affairs with the master of the house they are serving in. The Rūpājīvās are also non-professional prostitutes, dependent on their youth and beauty to entice their lovers. The Rūpājīvās are grouped under six heads—(*i*) 'paricārikā' lady-in-waiting in respectable families (*ii*) 'kulaṭā,' a married woman seeking a secret lover without the knowledge of her husband (*iii*) 'svairiṇī', a married woman going after her paramour on the very face of her husband (*iv*)

[1] See Bhāvaprakāśana, p. 94. 'hāsyakṛt syāt vidūṣakaḥ.'

[2] Cf. J. T. Parikh, Vidūṣaka in theory and practice, Surat, 1953.

[3] See Nāṭyaśāstra, Ch. XXIV, śl. 103, 'vāmano danturaḥ kubjaḥ...'

[4] See Kāmasūtra, I. 4.47, 'veśyānām nāgarakāṇām ca mantriṇaḥ sandhivigrahaniyuktāḥ.'

'naṭī', an actress by profession but often indulging in prostitution (*v*) 'śilpakārikā', wife of an artisan who indulges in adultery (*vi*) 'prakāśavinaṣṭā', a woman belonging to any caste or class having indiscriminate affairs with any man who suits her purpose, money and temperament.

Gaṇikās, the third category of Veśyās, are professional prostitutes[1] serving in temples, and royal courts. They may run their own brothels. They are generally skilled in dancing and other fine arts. They are youthful, charming and skilled in the art of love. It is their mother who shapes their career. The mother should guard her daughter against the overtures and indiscriminate association of the youths. She should, of course, invite the accomplished youths of the society to her house on an auspicious day and announce that her daughter is ready to enter the family profession. The first taste of her youth would be given to the most eligible man of the city who would also be required to pay a huge sum of money. The mother should give her daughter's hand amidst pseudo-nuptial ceremony to the person who agrees to pay the stipulated amount. Or the mother should connive for a time at her daughter's relationship with an accomplished youth and afterwards bring the whole matter to the notice of the wise elders for deciding how much money the man ought to pay as penal contribution. Or in case there be no one available to perform her daughter's 'first nuptials' and the necessity for initiating her daughter in amatory subjects has arisen, the mother should allow her to be trained in these matters by a suitable master who is well-versed in kāmaśāstra. After the girl has thus gained the rudimentary knowledge of practical erotics, her mother should proclaim her as a lovely girl in the prime of her youth open to negotiation and try to attract all voluptuous rich youths around her. The Hāsyārṇava, for instance, has a pseudo-nuptial ceremony conducted in the house of a gaṇikā.

Other characters who figure in the Prahasanas are the ceṭas, ceṭīs (male and female attendants) and the bhujaṅgas (eunuchs). The influence of the Mohammedan rule in India is found reflected in the Prahasanas too. Mohammedan characters appear in

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1 Cf. Sinha and Basu, 'History of Prostitution in India'—Ancient, Vol. I

many later Prahasanas like Kuhanābhaikṣava and Kukṣimbhara-bhaikṣava. The Kukṣimbharabhaikṣava has Europeans too in its cast.

3.9. Paradoxical names of characters in the Prahasanas

One of the principal features responsible for Hāsya in the Prahasana is the choice of names for the characters. These names which are paradoxical in nature may be grouped thus:

(*i*) Names standing for something good or noble but the actions of the persons so named being quite contrary to the significance of the name.

(*ii*) Names of the characters befitting their actions.

(*iii*) Names suggestive of some physical deformity (aṅga-vikāra).

(*iv*) Names indicative of some base animal nature.

(*v*) Names referring to some eatables of which the character is fond.

(*vi*) Names referring to some other weakness of the character.

(*vii*) Names referring to a certain branch of śāstra, which the character is supposed to have specialised in.

(*viii*) Allegorical names.

Of the first two types of names we have, Jñānarāśi (Heap of knowledge) in Hāsyacūḍāmaṇi who professes to know the 'Kevalī Jñāna' but is a hoax in reality. On the other hand, we have Ajñānarāśi (Heap of Ignorance) in the Laṭakamelaka, whose actions justify his name. Names referring to aṅgavikāra are many, as for instance Dīrghadanta, Vakranāsa, Dīrghaśepha and Lambavṛṣaṇa. With regard to names referring to certain animal characteristic, we have Ulūkākṣaḥ and Uṣṭrāsyaḥ or names referring to some animal like Biḍālaḥ, Mārjārāḥ, Biḍālaka Jambukaḥ, Śṛgālaḥ etc. In the Palāṇḍumaṇḍana of Hari-jīvanamiśra, there are characters named after some vegetables or edible substances of which they are fond, i.e., Palāṇḍumaṇḍana,

(fond of red onion), Pūrṇapolikā (fond of 'poli', a kind of sweetmeat) and Laśunapantaḥ (fond of garlic). As for names indicating the weakness of a character, we have Varṇagāminī, Parihāsalatā, Nijastrītyāgiśāstrin and Parastrīgrāhiśāstrin. In the Vibudhamohana of Harijīvanamiśra, we come across names like Tarkakarkaśa, Pātañjalanātha and Vaiśeṣikabhaṭṭācārya, which refer to branches of knowledge the character is supposed to have specialised in. It is again Harijīvanamiśra who in his Sahṛdayānanda gives allegorical names to his characters like, Vyañjanā, Abhidhā, Lakṣaṇā and Rasapratibandhaka—all connected with Alaṅkāraśāstra.

3.10. Hero and heroine in the Prahasana

In Sanskrit dramas, the hero is expected to be young, energetic, handsome, noble and virtuous. But contrary to this, we have only old monks, ascetics and rogues as the leading characters in the Prahasana. Now the question is whether these people can be called as heroes at all. According to Kohala, quoted by Abhinavagupta, an 'adhama' character cannot be the hero in a play. This view is refuted by Abhinava. According to him, hero is one "who figures prominently in a play and is closely associated with the main theme and the effect (kārya)" Since the main sentiment in a Prahasana is hāsya, which is evoked by unseemly dress, speech etc., its hero can justifiably be an 'adhama' character.[1] There is no age restriction also for one to be qualified as a hero in the Prahasana. The Parivrājaka in the Bhagavadajjukīya, the Kāpālika in the Mattavilāsaprahasana, and the ascetic Jñānarāśi in the Hāsyacūḍāmaṇi, all seem to be well past their youth and are perhaps on the wrong side of sixty. Abhinava's definition of a hero is true with a heroine too. Thus a heroine is one who is closely associated with the main theme and consummation of the play. She need not even be the consort or fiancee of the hero. Generally Gaṇikās figure as heroines in the Prahasanas, as for instance, Vasantasenā in Bhagavadajjukīya and Devasomā in Mattavilāsa. Sometimes the mothers of the Gaṇikās have a more prominent role to play than their own daughters. In the Laṭakamelaka, the young

1. Abhinavabhāratī, Vol. I, p. 173, Ed. G.O.S.

Gaṇikā Madanamañjarī is just a passive spectator, while her mother Danturā figures prominently throughout the play, outwitting her visitors by her speech and action. Similarly Kapaṭakeli has a more prominent role to play than her daughter, Madanasundarī, in the Hāsyacūḍāmaṇi.

3.11 Vulgarity in the Prahasanas

In accordance with the nature of the hero (an ' adhama ') and the rasa that is delineated, viz., hāsya, there are passages bordering on vulgarity in most of the Prahasanas. This tendency is particularly noticeable in most of the later Prahasanas starting with the Laṭakamelaka. The Lambodaraprahasana and Caṇḍānurañjana, however, exceed all limits of decency and are deplorably vulgar. But in the other Prahasanas the sexy element is well within the limits, heightening the comic effect in general. After all some overtones of śṛṅgāra, go well the comic. Even in our day to-day life we come across such private jokes. In fact such a freedom to include jokes associated with sex, has already been wielded by poets like Śrīharṣa.[1]

We must also take into consideration the social conditions that existed during the medieval period in India, when most of these Prahasanas came into existence. Due to various reasons child marriage was quite common and a boy attained his married status directly from his childhood. The problems of adolescence were unknown and the chances of young boys and girls getting corrupted due to pornography was almost nil. Hence a joke or two connected with sex were not frowned upon, if not welcomed. In the light of these observations, the modern reader need not get appalled at the so-called vulgarity in the Prahasanas, but may just wink at it and leave it at that.

3.12. Prākṛt in Prahasanas

The presence of low characters in the Prahasanas necessitates the usage of different dialects of the Prākṛt, in the dialogues. Most of the printed editions of the Prahasanas contain the Samskṛt ' chāyā ', except the Nāṭavāṭaprahasana. In many later

1 Cf. Naiṣadham, Canto, XVI, śls. 50-54.

Prahasanas, the Prākṛt has only a conventional usage with no relevance to the times in which they were composed. While there is no appreciable difference in the roles of the disciple and the Vidūṣaka in some of the Prahasanas, a difference is brought in through the language used—Samskṛt for the former and Prākṛt for the latter. A woman character very often switches over to Samskṛt, as in Hāsyārṇava and Dhūrtasamāgama, such change being indicated by the stage direction, 'samskṛtamāśritya'. The different dialects like Sauraseni and Mahārāṣṭrī, intended to make certain distinctions between some of the characters, get very often mixed up. The Prākṛt is almost absent in the twentieth century Prahasanas.

3.13. Rasas other than Hāsya in the Prahasanas

In Prahasanas, the hāsya is presented through several means —the ātmastha and parastha varieties, the rasābhāsa, the Vīthyaṅgas and the Prahasana elements. But the predominance of hāsya does not exclude the scope of other rasas like śṛṅgāra, adbhuta and even karuṇa. It may be noted that[1] śṛṅgāra figures in the love songs of Bhagavadajjukīya and Dhūrtasamāgama. The Hāsyacūḍāmaṇi and Madanaketucarita too have enough scope for 'śṛṅgāra'. The transmigration of souls in the Bhagavadajjukīya and the Madanaketucarita has an element of 'adbhuta'. The lament of Mṛgāṅkalekhā in the Hāsyārṇava is an instance of 'karuṇa'. One may also notice traces of 'raudra' in Prahasanas where some of the characters clash on issues like religious beliefs and love-preferences.

3.14. Number of acts in the Prahasanas

Bharata does not prescribe the number of acts for Prahasana. Sāhitya Darpaṇa states that the 'saṁkīrṇa' variety of Prahasana may have two acts,[2] which means that a 'śuddha' piece may have only one act. The available śuddha type of Prahasanas satisfy this condition. Some of the vikṛta (or samkīrṇa) Prahasanas have more than two acts. The Adbhutaraṅga and the Muṇḍita-

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[1] See below 4.1.7.3.

[2] See above p. 43.

prahasana have three acts. There is one other play, Sāndrakutūhala, which has four acts, but it is doubtful whether its first three acts can be taken as part of the genuine text of the Prahasana at all.

3.15. Lāsyāṅgas in Prahasanas

Lāsya is a gentle type of dance suited to śṛṅgāra, performed by female dancers on the stage. It has ten limbs or 'aṅgas'. Nāṭyaśāstra defines them[1] and states that 'lāsya' like 'Bhāṇa', is 'ekapātrahārya', i.e., presented by a single actor on the stage[2]. The Daśarūpaka, however, associates the ten 'lāsyāṅgas', with the Bhāṇa and the Avaloka remarks that[3] the Prahasana too has the lāsyāṅgas. Pointing out the mistake in associating the lāsyāṅgas with the Bhāṇa, Prof. Raghavan states that the lāsyāṅgas find a place only in major playforms like the Nāṭaka, the Śuddha Prakaraṇa, the Nāṭikā, the Troṭaka and the Saṭṭaka[4]. Since Bhāṇa is a monologue play performed by a single male actor on the stage, there is no scope for lāsya in it. Aṅka has 'karuṇa' as its main sentiment and so 'lāsya' which is śṛṅgāra-oriented has no place in it. The Ḍima, the Vyāyoga, and the Samavakāra are all heroic plays and so lāsya cannot figure in them also. The Prahasana with hāsya as its main sentiment cannot have lāsya and its 'aṅgas'. Lāsyāṅgas may, however, figure in the prologues of all the 'sukumāra' varieties of rūpakas, viz., the Nāṭaka, Prakaraṇa, Bhāṇa and Prahasana.

While we agree with Prof. Raghavan that the Lāsyāṅgas cannot find a place in the Bhāṇa, it is rather difficult to accept his view on the relationship between the Lāsyāṅgas and the Prahasana. Prahasana has, of course, hāsya as its predominant sentiment. Still it has enough scope for śṛṅgāra. We have in the available Prahasana specimens, delightful young pairs of lovers like for instance, Rāmilaka and Vasantasenā in the Bhagavadajjukīya, Kalākaraṇḍaka and Madanasundarī in the Hāsyacūḍāmaṇi. If

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[1] NS, Ch. XX, 136.

[2] NS, Ch. XX, 116., 'bhāna iva ekaprayojyāni, bhāṇakṛtivat lāsyam.'

[3] See under DR, Ch. III, 54.

[4] See Dr V. Raghavan, Bhoja's Śṛṅgāraprakāśa, p. 175.

the main rasa in a playform alone is the criterion for the inclusion of lāsya, then even a Nāṭaka with 'vīra' as its main sentiment cannot have lāsya. Hence it would be reasonable to suppose that the Prahasana may also have the lāsyāṅga. For instance the Bhagavadajjukīya has two beautiful love songs rendered by the heroine (śls. 28 and 29) which may illustrate the lāsyāṅga, 'āsīnapāṭhya.'[1] The Maithila version of the Dhūrtasamāgama Prahasana has twenty delightful songs for which the author fixed the Rāga and the Tāla too[2], and hence they are also fit for lāsya dance.

3.16. Nāṭyadharmī and Lokadharmī

Since drama is a representation of the actions of men there is bound to be a good amount of 'realism' in it relating to the ways of the world. This realistic representation is technically called 'Lokadharmī'. When the vast and varied interests of the world are to be represented on the stage, certain improvisations and techniques are to be employed and this is called 'nāṭyadharmī'. Suggestive and symbolic language, soliloquies and asides to reveal the character's thoughts etc., music suited to different rasas, the make up, the peculiar convention called 'kakṣyāvibhāga' or apportioning several parts of the stage for representing several geographical regions, personification of inanimate things (e.g., 'samudrarāja' appearing in person to represent the ocean)—all go under the name 'nāṭyadharmī'. Dialects suited to different characters, 'pravṛtti' or the local manners and customs, dress according to the age, gait to suit that, speech in accordance with the gait and action in harmony with the speech are some of the 'lokadharmī' devices. Among the ten rūpakas, the nāṭaka is more imaginative and it is a 'nāṭyadharmī' play. Prahasana along with the Prakaraṇa and the Bhāṇa is predominantly 'lokadharmī'; yet introduction of some of the 'nāṭyadharmī' devices may be necessary. For instance, the 'janāntika' technique (aside) is used extensively in the Hāsyacūḍāmaṇi and has a very important function in the play

[1] For definition of 'āsinapāṭhya,' see NS, Ch. XVIII, 180-189.

[2] See Dr S. S. Janaki, 'Two Farces from East India,' Samskṛta Ranga, Vol. VI.

since it covers up the weakness of the recluse and helps to preserve his image before other characters. Significant hand-gestures and intonational changes will have to be affected while staging the Bhagavadajjukīya, indicating the transmigration of the souls.

3.17. Theatrical aspects

Bharata gives a three-fold classification of theatre, based upon its size[1]—"jyeṣṭa" (Big), "madhyama" (medium) and "kanīyas" (small). Commenting on this passage, Abhinava says that the Ḍima with divine characters shall be performed in a "jyeṣṭa" type of theatre. Nāṭaka with royal characters requires a "madhyama"-theatre, and for the rest of the playforms, the "kanīyas" type of theatre would suffice. Thus a Prahasana can be enacted even in a small theatre since it does not require much of theatrical sophistification or large scene settings. Most of the Prahasanas are short plays and some of them have only one act, confined to a single setting such as the house of a hectera or the Maṭh room of a recluse. Some scenic settings may however be needed while staging some of the Prahasanas. For instance, there is a scene in the Hasyacūḍāmaṇi in which the disciple of a recluse jumps from a tree. There is a similar scene in the Kukṣimbharibhaikṣava too. A few Prahasanas like the Madanaketucarita require elaborate court scenes with all paraphernalia.

3.18. Instrumentation

It has already been pointed out that percussion instruments like "mṛdaṅga", "paṇava" and "dardara" are played when a Prahasana is staged.[2] At least two of the available Prahasanas Bhagavadajjukīya and the Dhūrtasamāgama have references to songs.[3] In the Hāsyārṇava we find a reference to 'tālayugala', 'jhillī' and 'mardala'. The harlot-mother, Bandhurā, saks her Bhujaṅgas to welcome King Anayasindhu with songs accompanied

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[1] NS, Ch. II.

[2] See above p. 41.

[3] See above p. 68.

by the aforesaid instruments and accordingly the Bhujaṅgas sing and dance[1]. In the prologue of the Laṭakamelaka[2] the Sūtradhāra says that he hears the sounding of the instruments Ḍiṇḍima, Gomukha, Jhillī and Mṛdaṅga and then learns that it is the 'Bhujaṅga music' emanating from the house of the haetera, Danturā.

3.19. Nāndī and the Prologue

In addition to serving the usual purpose of benediction, the nāndī in the Prahasanas indicates the main rasa that is going to be delineated, i.e., the Hāsya. As in a majority of nāṭakas, the nāndī in most of the Prahasanas deals with the Śiva-Pārvatī theme. The five faces of Siva vying with each other to kiss the face of Pārvatī (in the Nāṭavāṭa), the agitation of the Ganges and the moon on the continued dalliance of Śiva and Pārvatī (in the Laṭakamelaka), Śiva's laughter on seeing Heramba mistaking the moonlight from Śiva's head to be waters of the Ganges (in the Hāsyacūḍāmaṇi), the refusal of Pārvati's friends to apply the Kastūrī on her breasts on the ground that it is anyhow going to be wiped out by the embrace of the ash-besmeared body of Śiva (in the Madanaketucarita) and Śiva's teasing Pārvati that her face is going to be devoured by Rāhu by mistake due to its similarity with the moon (in the Hāsyarṇava)—all have an element of hāsya in them. In some of the later Prahasanas, this type of fun at the expense of gods is overdone amounting to obscenity as in the case of the Lambodara and the Gaurīdigambara Prahasanas.

The prologue in most of the Prahasanas is carried out in the usual style, the sūtradhāra and his associates discussing the merits of the play. Excepting the Bhagavadajjukīya, all other Prahasanas contain some reference to the author and his attainments. The prologue of the Nāṭavāṭa is unique in the sense that the sūtradhāra performs it as a monologue in the Bhāṇa style with the aid of 'ākāśabhāṣita'. Some of the old conventions are broken in a few of the later Prahasanas. For example, in the

[1] Hāsyārṇava, p. 14; Ed. Chowkhamba.

[2] Laṭakamelaka, p. śl, 11, Act. I, Ed. Chowkhamba.

Vibudhamohana, before the conventional 'nāndyante praviśati sūtradhāraḥ', there is a long interlude wherein figure, verses culled out from various sources like Ratnāvalī, Mālatīmādhava, Rasagaṅgādhara, Nalacampū and the Hitopadeśa. According to Viśvanātha, Prahasana should not have the Viṣkambha at all. As a rule, it should not appear in the beginning of the first act of any kind of rūpaka. But in the Madanaketucarita and Kukṣimbharibhaikṣava, we have Viṣkambha in the beginning of the first act itself.

Most of the Prahasanas refer to the seasons in which they are staged. The action in most of the Prahasanas last for a day. There are exceptions as in the case of Hāsyārṇava, where the course of action is spread over two days.

3.20. The Bharatavakya

Most of the Prahasanas end with the conventional Bharatavākya. The Bhagavadajjukīya is an exception. It just ends with the description of the sunset. The Bharatavākya, in the well-known nāṭaka, generally follows the set expression, 'tathāpīdamastu'. But the Madanaketucarita, Mattavilāsa, Nāṭavāṭa and Laṭakamelaka do not contain such an expression. The Madanaketucarita has an epilogue after the Bharatavākya. The Hāsyārṇava breaks the convention in not having a Bharatavākya at all.

3.21. Stage worthiness

The prologues in many of the Prahasanas give details with regard to when and where the plays were first presented—during a certain temple festival or at the king's court. But these details need not be taken seriously since it became a matter of routine for the dramatists to refer to such occasions even though the plays were not actually staged. Plays like Lambadoraprahasana and Caṇḍānurañjana would never have been staged, though their prologues mention that they were put on boards on such and such an occasion.

But the Bhagavadajjukīya and the Mattavilāsa have long been associated with the Kerala stage in the Kūḍiyāṭṭam tradi-

tion, and are being staged even today in many parts of the country[1]. Hāsyacūḍāmaṇi and Madanaketucarita are also fit to be staged[2]. Laṭakamelaka, Hāsyārṇava and Dhūrtasamāgama may need a bit of editing before they are put on boards. Most of the later Prahasanas ridiculing certain practices of several religious sects may not appeal to the modern audience since sects like the Kāpālikas and the Kālāmukhas have almost become extinct now. Another difficulty which presents itself in staging some of the later Prahasanas is, of course, the obscenity which does not receive the approbation of cultured audience.

It has already been noted that while Nāṭyaśāstra divides the Prahasana into two classes, the Daśarūpaka adds one more variety, viz., the one with the Vīthyaṅgas[3]. The Vīthyaṅgas are certain dramatic situations and can be included in any playform including the śuddha and the saṁkīrṇa varieties of the Prahasana. Thus there seems to be no justification in having a separate class of Prahasana with the Vīthyaṅgas.

Sāhityadarpaṇa follows the Nāṭyaśāstra and classifies the Prahasana only into two classes[4]—the śuddha, with higher characters and the saṁkīrṇa, with the lower characters. This classification will be followed in the present study of the Prahasanas. On the basis of this classification, only four of the available Prahasanas can be brought under the śuddha type—the Bhagavadajjukīya, the Mattavilāsa, the Hāsyacūḍāmani and the Madanaketucarita. Rest of the Prahasanas are rather coarse and are fit to be included only in the saṁkīrṇa class. A study of the four śuddha Prahasanas will be taken up in the next chapter.

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1 BA was recently staged during the 'Indian History Congress' on 30-12-1976.

2 Hāsyacuḍāmani was presented by the Samskṛta Ranga, Madras in 1960.

3 See above, pp. 42-43.

4 See above, pp. 42-43.

CHAPTER IV

THE ŚUDDHA TYPE OF PRAHASANAS

The Śuddha type of Prahasanas

The Bhagavadajjukīya

The Mattavilāsaprahasana

The Hāsyacūḍāmaṇi

The Madanaketucarita

THE ŚUDDHA TYPE OF PRAHASANAS

4.0.0. Unlike the Caturbhāṇī all of which belong to almost the same period and have much in common between them with respect to style and state of society represented, the four important Prahasanas, the Bhagavadajjukīya, (BA), the Mattavilāsa (MV) the Hāsyacūḍāmaṇi (Hā. Cū.) and the Madanaketucarita (MKC) provide a contrasting picture. BA is of doubtful authorship, MV came from the pen for a royal monarch (Mahendra Pallava), Hā. Cū. was written by a minister (Vatsarāja) and MKC was written by a court poet, Rāmapāṇivāda. These four works are also far removed from one another by time. While the date of BA is uncertain, the other three belong to the 7th, 13th and 18th centuries respectively. All these four works, in contrast to the other Prahasanas are free from vulgarity. The BA and MKC have true Yogins in their cast and deal with a noble theme—viz., mending the ways of an erring man. Though no such exalted motive is openly expressed in MV and Hā.Cū., the two are free from coarseness and obscenity. Though there is not much of a story-value in MV, its plot is simple and straightforward with minimum number of characters, and the dialogues in it are crisp and sharp. Hā.Cū. has a very interesting plot and is full of humorous dialogues and situations. Though of late origin, MKC has all the ingredients of a classical drama, and is noted for its lucid verses and racy dialogues. An account of these four Prahasanas, which can rightly be called the śuddha Prahasanas, as given in the following pages, will bring out how closely they are connected with one another. On account of its prime importance, the Bhagavadajjukīya is taken up first for a study.

1. THE BHAGAVADAJJUKĪYA

4.1.1. The BA is undoubtedly the most popular of all the Prahasanas. It has seen four editions so far[1] and a number of adaptations and translations into vernaculars.[2] It is probably the most widely staged Prahasana[3]. The NLRK makes a special mention of it.[4] The earliest reference to the BA is found in the controversial Māmaṇḍur inscription[5], dating back to the 7th Century A.D. The BA has been quite popular in the Kūḍiyāṭṭam tradition of the Kerala stage. A twelfth century work called the Kūḍiāṭṭakrama describes the method to be followed while staging this play[6].

4.1.2. *Authorship of the Bhagavadajjukīya*

One of the most intriguing problems with regard to the BA is its authorship. Unfortunately the prologue of the play does not contain any reference to the author. Two of its MSS and also the only available Commentary give the name of the author as Bodhāyanakavi[7]. Prof. Winternitz observes, "I see no reason to doubt that this is the name of the poet".[8] The Māmaṇḍūr inscription (portion of line 6) which has led to many misunderstandings and misconceptions, runs thus:

ठ्यासकल्पस्य - - - - - - (भग) वदज्जुकम् ।
- - - - - - स्यं मत्तविलासादिपदं प्रहसनोत्तमम् ॥

The mention of BA along with MV in this inscription has led many scholars to believe that Mahendravarma Pallava,

[1] BA editions : (i) Ed. Prof. A. Banerji Sastri, Journal of Bihar and Orissa Research Society, March and June, 1924. (ii) Ed. Anujan Achan, Trichur, 1925. (iii) Ed. Lockwood and Vishnubhatt, Christian Literature Society, Madras, 1978. (iv) Vanitha Press, Madras.

[2] For Tamil transl., see Saṁskṛta Ranga Annual no. 5.

[3] Staging of this play at least on two important occasions are known (i) All India Drama Festival at Trichur, 1971. (ii) 37th Session of Indian History Congress, Calicut, 1976.

[4] NLRK, Ed. Chowkhamba, p. 276.

[5] South India Inscription, Vol. IV, no. 38 of 88.

[6] BA, Ed. Anujan Achan, Introduction p, xviii.

[7] *Ibid.*, p. vi.

[8] *Ibid.*

the author of MV, is also the author of BA. Michael Lockwood, in the Madras edition of the text[1], puts forth the following arguments in support of the common authorship of the BA and MV.

(*i*) The Nirnayasagar Press edition (1911) of Jalhaṇa's Sūktimuktāvalī refers to these as Mahendravarman's works.[2]

(*ii*) The word 'Indra' in the Nāndī refers to the author Mahendra and the whole verse is indicative of the author's devotion to Lord Rudra. Mahendravarman was a devout Śaivite in the later years of his life.

(*iii*) The repetitive puns on the word 'Pallava' occur in five places in the play.

(*iv*) Words like 'atimāna', 'vidhiḥ' and 'akaruṇa' which are some of the titles of king Mahendravarma Pallava, occur in the text.

However, we may offer the following arguments in reply.

(*i*) It is doubtful whether the Sūktimuktāvalī verses mentioned above are authentic, for they do not appear in the GOS edition of the text.

(*ii*) The word 'Indra' in the Nāndī verse[3], need not be taken in any special sense (as referring to Mahendra). It does not even refer to 'Indra' as translated by the editors in their Madras edition[4]. The term 'Indracārumaṇi' refers to the 'indranīlamaṇi' or the blue diamond, as explained by the commentary in the Trichur edition.[5] Moreover, the whole verse is to be explained with a philosophical significance and the author of the play seems to be well-versed in different systems of Indian philosophy. This is evident from a number of stanzas

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[1] p. 2ff.

[2] vide 'hāsyapradhāna evam tu nāṭyam prahasanam sadā īti mattvaiva rājendro mahendraḥ kṛtavān kṛtī nāṭyam mattavilāsam ca nāṭyam bhagavadjjukam sarvānandakarau granthau sarvalokasukhapradau.'

[3] vide 'tvām pātu lakṣaṇāḍhyas-suravaramukuṭendracārumaṇighṛṣṭaḥ rāvaṇanamitāṅguṣṭho rudraaya sadārcitaḥ pādaḥ.'

[4] "Of excellent attributes, being rubbed by the beautiful gem
In the crown of the foremost of gods, Indra's diadem,
And having the toe which suppressed Rāvaṇa too,
May the ever worshipped foot of Rudra protect you."

[5] vide Commentary, pp. 1-2.

dealing with the concepts of Sāṅkhya, Yōga, etc., in the course of the play. The word 'pāda' in the verse refers to the Yogin in the play. Religious teachers and venerable persons are generally addressed as 'pūjyapādāḥ'. 'Lakṣaṇa' refers to the 'True Knowledge'. 'Rāvaṇa' refers the troublesome worldly life (rāvayati iti rāvaṇaḥ). The word 'rudra' indirectly refers to the disciple, who weeps at the death of his master (rodanāt rudraḥ). The implied meaning of the whole verse is 'May the venerable teacher, a repository of spiritual knowledge and one who is fit to be worshipped even by the gods, save you, pitiable soul, from the fetters of the dangerous and wretched worldly life'. True to the significance of the Nāndī explained this way, the disciple Śāṇḍilya, who runs after the mundane pleasures, is refined by the teacher at the end. And after all, the Nāndī is expected to refer to some character of the play.

(*iii*) As for the repeated occurrence of the word 'pallava' in the text, in all the places where the word occur, it conveys only the usual meaning, viz., 'shoot' or 'foliage' and there seems to be no scope for any veiled reference to the Pallava dynasty. This will be clear if the passages where the word 'pallava' occurs are read without any pre-conceived notion.

(*iv*) Similarly the words, 'atimāna', 'vidhi' and 'akaruṇa' also would seam to carry some special significance only if they are taken out of context. But there is no reason why they should be denied the import which is quite natural to them on the basis of the context.

The following grounds will justify that the two plays in question cannot be of the same authorship.

(*i*) Had Mahendravarman been the author of BA, he would have definitely mentioned his name, at least in the prologue of the play. The prologue of MV makes a direct mention of not only the author but some of his titles too.

(*ii*) MV contains the usual Bharatavākya, but BA does not have a Bharatavākya. It just ends with a description of the evening. This clearly brings out the different styles of composition of the two plays.

(*iii*) MV generally abides by the rules of dramaturgy laid down by Bharata. BA, on the other hand, violates some of the

rules of dramaturgy as for instance, in introducing a death-scene.

(*iv*) MV carries open attacks on Buddhism, whereas the BA shows a more tolerant attitude towards it.

(*v*) Buddhist society seems to have been far more degraded at the time of MV, than it appears to be at the time of BA.

(*vi*) The author of BA seems to be well-versed in Sāṁkhya and Yōga philosophies, which the author of MV cannot boast of.

(*vii*) The author of BA, like any other professional poet, expects royal patronage. The prologue says that the play is inaugurated at a King's court. But the author of MV, being a king himself, just states in the prologue that a new play is going to be staged.

(*viii*) The Prākṛt of BA seems to be more archaic than that of MV.

In the light of these arguments, it is reasonable to accept the independent authorship of BA. In his prefaces to the Kerala edition, Prof. Winternitz points out the essential difference between the BA and the MV. 'It (BA) is certainly quite different from Mattavilāsa. The Mattavilāsa like all other Prahasanas, hitherto known, is a real farce and a satire. The comic effect is produced by the characters rather than by the plot. On the other hand, Bhagavadjjuka is rather a comedy in our sense of the word than a farce. The Parivrājaka in Bhagavadjjuka is a true ascetic, a Yogin and a very learned man not to be compared with the low type ascetics who are ridiculed in other Prahasanas. Even Śāṇḍilya (the disciple) has nothing in common with this type of religious men. He is by no means a bad character like the Kapālin or the Śākyabhikṣu in the Mattavilāsa'.[1]

Hence BA seems to be older than MV in many respects. Certain similarities of expression and the reference to Buddhist doctrines have to be explained as due to the influence of BA over MV. King Mahendravarma has indeed tried to emulate

[1] Introduction, p. 11.

the author of BA in presenting a Prahasana. As a mark of his indebtedness to his predecessor, he has mentioned the BA in the Māmandur inscription. Prof. Kuppuswami Sastri has suggested a reconstructed reading of the mutilated inscription as below :

व्यासकल्पस्य सुकवेः जेतुं काव्यं भगवदज्जुकम् ।
हास्यं मत्तविलासादिपदं प्रहसनोत्तमम् ॥[1]

4.1.3. *Bōdhāyana Kavi*

The anonymous commentary of the play published along with the text in the Trichur edition[2], clearly gives the name of the author as Bōdhāyana Kavi. This Bōdhāyana, of course, must be distinguished from the author of the sūtras of the Baudhāyana school, and from the other Bōdhāyana referred to by Śrī Rāmānuja as vṛttikāra, an early commentator on the Brahmasūtra of Bādarāyaṇa.[3] But it is certain that the poet belonged to the Baudhāyana school (of Sūtra) of South India. According to Krishnamāchārya[4], it is probably this poet who has been praised by Sukumāra in his *Raghuvīracharita*, a play of the 12th century, thus 'yair bodhāyanavākyapuṣpakalikāḥ karṇāvataṁsīkṛtāḥ'. Whatever might have been the original name of the poet it is quite clear that he was well-versed in Sāṁkhya and Yōga systems, the Bhagavadgītā and in Samskrit rhetorics and dramaturgy. His lucid poetry, easy and unsophisticated conversational style and high sense of humour remind the readers of the plays of Bhāsa and Kālidāsa.

4.1.4. *Date of the Bhagavadjjukīya:*

The date of BA can be fixed only tentatively since the work does not contain any historical reference. The author does not give his name or other details of his personal life anywhere in

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[1] See the article 'The Royal Artist Mahendrapallava' by T. N. Ramachandran, J.O.R. VII, p. 236 wherein this reconstruction is referred to.

[2] Bhagavadjjukīya, with commentary, Ed. Anujan Achan, Mangalodayam Press, Trichur, Kerala, 1925. The references to the page number and śloka numbers in this book are only from this edition, unless otherwise specified.

[3] Introduction, p. xx.

[4] History of Classical Samskṛt lit., Para 589.

the work. The lower limit for the date of the work can be easily fixed on the basis of the Māmandur inscription, already referred to. It cannot therefore be later than 610 A.D. Krishnamāchārya's view[1] that it must be assigned to the period between 1st cent. A.D. and 4th cent. A.D. seems to lack conviction. On the other hand, certain similarities that exist between BA and MV suggest that the former could have been earlier to the latter by not more than a few decades. Of course, BA exhibits certain deviations from the conventional practices. For, instance it does not have a Bharatavākya. This was probably due to the influence of a non-Bharata school of dramaturgy which the author of BA might have followed. Hence it is reasonable to assign the work to 6th cent. A.D. The following observations made through a study of BA, would support this view.

(*i*) The references to Buddhism in the text reveal that it was quite popular in India during the 5th-6th centuries. It may be noted that at the height of the Gupta era, that is, during 3rd and 4th centuries, Buddhism was at a low ebb.

(*ii*) BA reveals that religious conversion was quite common among the people. History reveals that King Harsha and King Mahendrapallava who flourished round about 7th cent. were religious converts. Perfect freedom in religious matters can be noticed here. That one could change one's religion to another and again switch back to one's first belief is clearly seen in the character of Śāṇdilya.

(*iii*) References to the Sāṁkhya doctrines (p. 50, lines 4-6) found in BA can be traced to the Tattvasamāsa, a work on Sāṁkhya. The date of Tattvasamāsa has not been yet fixed beyond doubt, but it is generally accepted as later than 5th cent. A.D.[2]

(*iv*) BA might have belonged to the post-Kālidāsan period. The reference to a detached soul getting relieved of the fetters of life and the simile thereon, viz., a valiant man crossing a lake infested with crocodiles may be traced to the influence of the Raghuvaṁśa passage, 'mārutiḥ sāgaram tīrṇaḥ samsāramiva nirmamaḥ'. (XII, 60).

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[1] HCSL., para. 589.

[2] See "A note on the date of Tattvasamāsa." J.O.R-VII. 145ff.

4.1.5. *The play*

Dramatis Personae

Sūtradhāra, the stage director.
Vidūṣaka.
Parivrājaka, the Yogin.
Śāṇḍilya, the disciple.
Vasantasenā, the gaṇikā.
Madhukarikā, the maid
Parabhṛtikā, the maid
Yamapuruṣa.
Vasantasenā's mother.
Rāmilaka, Vasantasenā's lover.
The doctor.

Plot

The theme centres round a Yogin and his disciple, Śāṇḍilya, a wayward, who takes to asceticism as it is an easy means of fetching food. All the attempts of the teacher to educate his disciple spiritually, seem to fail. As the two retire to a garden nearby, Śāṇḍilya is struck by the sweet music emanating from another part of the garden. He comes to know that the songs were sung by a gaṇikā by name Vasantasenā, who was waiting there for her lover, Rāmilaka.

Meanwhile Yamapuruṣa enters and decides to take away the life of Vasantasenā under orders from his master. The death is caused by snake-bite. Śāṇḍilya is overcome with grief at the sight of the dead body of the gaṇikā and regrets that he did not get an opportunity of touching her beautiful body when she was alive. He then turns towards his master and requests him to revive the gaṇikā by means of his Yogic power. The Yogin decides to bring in a sense of detachment in the mind of his disciple. By means of his Yogic power, he stages the 'Parakāyapraveśa' and enters into the body of the gaṇikā. The gaṇikā now gets up as though from a slumber, but speaks and acts like the Yogin, which surprises her lover and her mother who had arrived by then. They arrange to get a doctor who turns out to be a quack. The girl exposes the ignorance of the doctor who runs away to save his face.

The Yamapuruṣa now comes back since he had wrongly taken away the life of the gaṇikā instead of that of another lady also known as Vasantasenā. He wants to restore the life of the gaṇikā. But to his surprise, he finds that the girl is already revived. Realising that it must have been the work of the Yogin he infuses the soul of the gaṇikā into the body of the Yogin. Now the Yogin starts behaving in a curious fashion, immitating the words and actions of the gaṇikā. Surprised at this the disciple Śāṇḍilya remarks, ' naiva bhagavān naiva ajjukā, bhagavadjjukam nāma samvṛttam '.[1] Ultimately at the request of the Yamapuruṣa the Yogin relinquishes the body of the gaṇikā and enters into his own. Being now infused with her own soul, the gaṇikā too behaves normally much to the satisfaction of her mother and lover. That Śāṇḍilya gets convinced about the transient nature of the worldly objects and becomes a true disciple, is left to the imagination of the readers.

4.1.6. Character Study

4.1.6.1. *The Parivrājaka*

As per the definition of a hero given earlier[2], the Parivrājaka, addressed as ' Bhagavān ', is the hero of the BA since he is more closely connected with the denouement than any other character in the play. In the prologue, the Sūtradhāra refers to him as ' Yogeśvara' and ' dvijavṛṣa '. He is truly a detached soul. To his disciple's query ' tvam tāvat kaḥ ? ' the Yogin replies,

खपवनसलिलानां तेजसश्चैकदेशाद्-
उपचितचलमूर्तिः पार्थिवद्रव्यराशिः ॥
श्रवण-नयन-जिह्वा-नासिका-स्पर्शवेदी
नर इति कृतसंज्ञः कोऽप्ययहं प्राणिधर्मा ॥

(śl. 9)

He is skilled in the art of ' Parakāyapraveśa '. This he does not to demonstrate his prowess but to educate his erring disciple. The Yogin is steeped in traditional learning and is a master of

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[1] BA, p. 87.

[2] See above p. 65.

Sāṁkhya and Yoga. He is fully aware of the ephemeral nature of worldly life.

देहो रोगनिधिर्जरावशगतो लीनान्तकाधिष्ठितो
यो नित्य-प्रतिघातरुद्धविषयस्तीरे यथा पादपः ।
तं लब्ध्वा सुकृतैः अनेकगुणितैः देहात्मना विस्मितो
मत्तो यो बलरूपयौवनगुणैः दोषान् न तान् पश्यति ॥

(śl. 3)

His kindness towards his disciple is amazing. He instructs him patiently and puts up with his silly questions and criticisms. With a view to put him in the correct path, he stages the Parakāyapraveśa and brings in a sense of remorse into his heart. Taking pity on his disciple who is enamoured of the gaṇikā, he says, "eṣa khalu tapasvī kartavyābodhyatayā āśramāpavādam na jānāti."[1] He reprimands the doctor for his foolishness and exposes his ignorance. When the quack commits a grammatical blunder, "trīṇi sarpā bhavantyete", while quoting from the vaidyaśāstra, he corrects him immediately, "ayam apaśabdaḥ trayaḥ sarpā iti vaktavyam"[2] When the doctor says that there are one hundred symptoms of serpent-bite, the Yogin corrects him that they are only seven in number.

रोमाञ्चो मुखशोषश्च वैवर्ण्यं चैव वेपथुः ।
हिक्का श्वासश्च, सम्मोहः सप्तैते विषविक्रियाः ॥

(śl. 34)

He is held in high esteem by other characters in the play. He towers like a giant over them but never exercises his powers unduly.

4.1.6.2. *Śāṇḍilya the disciple*

Śāṇḍilya, the disciple plays a pivotal role in the drama, in the sense that it is his attitude which needs a radical reformation, and the whole theme is about how this is brought about. He is young and fickle. Though born in a Brāhmaṇa family, he

[1] BA, p. 76.
[2] BA, p. 92.

switched over to Buddhism so as to be free from the worry of fetching the breakfast. This does not suit him since the Buddhists take food only once a day. So he again joins the Brahmanical ascetic order. He makes it clear that his switch over to different religions is not out of any inquisitiveness to find out the ultimate Truth of life.

न मामकोऽस्ति न भ्रातृको वा पिता कुतो मे भगवत्प्रसादः ।
एकोऽहमन्नहृतत्वेन यष्टिं प्रविष्टो न खलु धर्मलोभात् ॥
(śl. 5)

He taunts his master always with impertinent questions. He even abuses him, when advised not to lament over the death of the gaṇikā. At times he looks very innocent and gullible. He mistakes a peacock for a tiger and is frightened. Even a song from a distance would disturb his concentration. He is enamoured of even the dead body of the gaṇikā and laments that he could not touch her when she was alive. He calls her his 'svajana' and requests his master to revive her. But he is not altogether a dull head. When asked by the master as to the nature of the 'ātman' and 'karmātman', he replies 'योऽजरोऽच्छेद्योऽभेद्यः स आत्मा नाम',[1] which elicits the admiration of his master. He is eager to know the secrets of 'ātmatattva' and 'yoga', and listens with rapt attention when his master explains. He has love and affection for his master. On seeing the body of his master bereft of life, he is overcome with terrible grief, and laments thus, 'hā dhik, hā bhagvan, hā vācālaka, hā atiyogavittaka, hā upādhyāya,..............'[2]. Later he is happy to see his master regain life but becomes worried when the master behaves differently. He heaves a sigh of relief when the master regains normalcy and says, 'eṣa bhagavān svabhāve paryavasthitaḥ'.[3]

4.1.6.3. *Vasantasenā*

Vasantasenā the heroine of the play, is a charming young gaṇikā and possesses all the skills that are expected of a woman

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[1] BA, p. 29.
[2] BA, p. 78.
[3] BA, p. 95.

of her class. Even the Yamapuruṣa is captivated by her beauty and hesitates to snatch away her life.[1] The young disciple, Śāṇḍilya is easily attracted to her ravishing beauty. Though a gaṇikā she is devoted to a single lover, Rāmilaka, to the extent that she forgives even his weakness for gambling. Just before her death and immediately after her revival also she thinks of her lover only.

4.1.6.4. *Rāmilaka :*

Rāmilaka, the lover of Vasantasenā, has very little role in the play. He belongs to the rich 'nāgaraka' class and spends most of his time in the 'goṣṭhī' indulging in gambling and revelry. He has deep love for Vasantasenā. He is very much concerned when he learns that she is bitten by the serpent and immediately rushes to the spot, and arranges to bring the doctor. He is shocked to find his lady love talking philosophy and becomes relieved only when she calls him affectionately by name.

4.1.7.0. *Literary merits in the play*

Bhagavadjjukīya occupies a unique place among the Prahasana literature for its high literary merits. An account of the Rasa, Alaṁkāras and other poetic merits of BA detailed below will exemplify this point.

4.1.7.1. *The sentiment Hāsya*

Unlike other Prahasanas, where hāsya is evoked by unseemly dress, speech and the like, the BA provides hāsya through really humorous situations. The topsy turvy behaviour of the gaṇikā and the Yogin when their souls are exchanged provides refreshingly original hāsya.

The hāsya in the play is at once dignified and delectable. For the disciple, the burning problem of the day is just how to get a day's meal without much effort. His way of offering salutation to the Buddha is quite funny. "āhārapramādaḥ sarvapramāda iti mantrayamāṇāya namo bhagavate buddhāya". His mixing up of the Sāṁkhya and Śākyamata doctrines, his constant worry about food ('bhagavān susamāhito yogam cintayatu, aham

[1] BA, śl. 23.

susamāhita odanam cintayāmi'), his attempt to outwit his own teacher by quoting the moral codes[1], his attempt to cover up his foolish fear on the mistaken identity of the peacock with a tiger[2] ('dāsyāḥ putraḥ vyāghraḥ madbhayena mayūrarūpam gṛhītvā palāyate)....are some of the instances of good hāsya. The quack doctor is another humorous character in the play. He does not know even the rudiments of medicine. His grammatical blunder of treating 'sarpa' as a neuter gender word and the consequent snubbing at the hands of the gaṇikā evokes laughter. Hurriedly remarking that the girl had been bitten by the 'Grammarian serpent', he disappears from the scene before he is put to much severe ridicule.

4.1.7.2. *Prahasana elements in the Bhagavadjjukīya*

The opening speech of Śāṇḍilya where he repents for his life of ascetism and states the reason for his leaving Buddhism (since he cannot get food after midday) is an instance of the Prahasana element known as 'avalagitam' Śāṇḍilya's fear at the imagined presence of a tiger in the garden is an instance of 'bhayam' and the comparison of the gaṇikā to a 'pravrajikā'[3] is an instance of 'anṛtam'. When the doctor is asked to quote the relevant rules of vaidyaśāstra, he struggles at the very first step and mutters some unintelligible sounds. This is called 'gadgadavāk'. The conversation between the teacher and the disciple, in the garden may be cited as an instance of the vīthyaṅga, 'udghātyaka'.

4.1.7.3. *Rasas other than hāsya in the Bhagavadjjukīya*

As already noticed,[4] śṛṅgāra ranks next to hāsya in importance, in the play. We have a delightful young pair of lovers in Rāmilaka and Vasantasenā.[5] The two love songs of Vasantasenā and Rāmilaka's appreciative words on the beauty of his love[6]

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[1] Cf. p. 61, 62 'ayuktam pravrājakāṇām kopitum'.

[2] Cf. p. 37.

[3] Cf. BA, p. 71.

[4] See above p. 67.

[5] BA, śls. 18 and 19.

[6] *Ibid.*, śls. 27 and 28.

are instances of śṛṅgāra. The disciple's love for the gaṇikā is śṛṅgārābhāsa, leading to hāsya. The other prominent Rasa that figures in the play is 'adbhuta' arising out of the exchange of the souls. Another Rasa that strikes the mind of a discernible reader is 'śānta'. The 'vairāgya' of the Yogin in the play and the references to the 'anityatva' of the human body and the bondages of the worldy life etc., contribute to the development of 'śama' which is the 'sthāyin' of śānta rasa.

4.1.7.4. *Alaṁkāras*

Being a simple and small work, BA does not contain any complicated Alaṁkāras. Instances of Upamā are, of course, available in plenty, most of them on the lines of the Upaniṣadic similes. Human life is compared to a tree on a river bank ready to collapse and to a deep mire, dragging in the unsuspecting passers-by. The śloka in which the beauty of the heroine is described is outstanding for its simile.

सपल्लवैस्तप्तसुवर्णवर्णैरशोकपुष्पस्तबकैर्मनोज्ञैः ।
अन्तर्हिताभाति वराङ्गनैषा सन्ध्याभ्रजालैरिव चन्द्रलेखा ॥
(śl. 22)

The conventional simile of the lover approaching his lady love like the bee seeking a lotus also finds its place in Rāmilaka's words.

इच्छामि तावदस्याः कलमधुरवचोमुखं विशालाक्ष्याः ।
मधुव्रतोऽभिपातुं विकसितमिव कोमलं कमलम् ॥
(śl. 27)

4.1.7.5. *Meters*

Though short, the BA uses a variety of meters, such as āryā, anuṣṭubh, indravajrā, upēndravajrā, vaṁśastha, praharṣiṇī, mālinī, vasantatilakā, śārdūlavikrīḍitam and sragdharā.

4.1.8. *Philosophical ideas present in the Bhagavadjjukīya*

In BA, we find the quintessence of Vedānta presented in a simple and sweet style. The permanence of the soul and the perishable nature of material world and the physical body

are again and again pointed out.[1] Man thinks that his birth in the world is the result of good deeds done in his previous births and becomes enamoured of strength, youth and physical charm. He is never aware of his own defects and shortcomings.[2] Man is just one among the several beings in the Universe, made up of the five elements—earth, water, fire, wind and ether.[3] It is the karmātman that experiences happiness and misery, sleeps, eats and does all things.[4] One must carry on his duties in a detached manner, controlling his lust.[5] One has to emulate the true Yogins who, free from conceit and concern, lead a simple life. One must seek the yogic knowledge which is the basis for all other types of knowledge, the essence of 'tapas' and which puts an end to all sense of duality. This alone liberates an embodied soul,[6] from desire, hatred and other ill feelings. Yogic knowledge grants miraculous powers and even gods consider it as invaluable.[7] One must strive for attaining wisdom through a study of scriptures. The scriptural knowledge leads to higher knowledge (Supreme) which leads to self-control; self-control leads to penance which in turn leads to the attainment of Yogic knowledge. The yoga brings in the knowledge of the past, present and future by which one realises the Ultimate Reality.[8] The aim of human life must be to attain the 'True Knowledge' which is attained through meditation[9]. True knowledge leads to the recognition and realisation of the unity between the individual and the Universal soul.[10] Those who are free from desire and are not touched by worldly miseries attain emancipation.[11] It is not philosophy alone that the BA teaches. There are hints for practical wisdom and general ethics. One should abstain from things that are not within one's

[1] Cf. śls. 3 ff.
[2] *Ibid.*
[3] śl. 9.
[4] śl. 8.
[5] First half of śl. 6.
[6] śl. 15.
[7] śl. 14.
[8] Passage between śls. 13 and 14.
[9] śl. 16 śl. 17.
[10] śl. 17.
[11] śl. 11.

reach. No living being should be killed. One should desist from vain talk and untimely eating. One should maintain chastity and perform charities.[1] One should conquer pride and jealousy and should be free from bias and prejudices.[2] In times of doubt one must refer to the codes of conduct prescribed by the ancient seers which have stood the test of time and hence have become authentic.[3]

4.1.9. *Style of the Bhagavadjjukīya*

BA has an archaic, simple and effective style of expression, reminding one of early writers like Bhāsa and Kālidāsa. The old style of drama, viz., verses for descriptions and prose for conversation—is generally followed, which practice is overlooked by later dramatists like Bhavabhūti who employs a large number of verses and long undramatic descriptions. The conversational style looks easy, natural and convincing, befitting stage requirements. The following conversation between the teacher and the disciple looks quite natural, bringing out the boyish impetuosity of the disciple and the mature wisdom of the teacher.

परिव्राजकः — आगच्छ, वत्स अधीष्व तावत् ।

शाण्डिल्यः — न तावदध्येष्ये (on another occasion he asks
यद्यहं अधीये वा नाधीये वा किं तव मुक्तस्य ?)

परिव्राजकः — किमर्थम् ?

शाण्डिल्यः — अध्ययनस्य तावदर्थं श्रोतुं इच्छामि ।

परिव्राजकः — अधीताध्ययनैरपि कालान्तरविज्ञेया भवन्ति अध्ययनार्थाः
तस्माद् अधीष्व तावत् ।

Feminine curosity and anxiety are well brought out in the conversation between Vasantasenā and her friends.[5] The words

[1] Passage between śls. 15 and 16.

[2] Cf. śl. 12.

[3] Cf. śl. 13.

[4] Vide pp. 44-45.

[5] Vide pp. 57-58.

of the Yamapuruṣa very well brings out the haughtiness that is expected of him.

नानाराष्ट्रनदीवनाचलवतीं भूमिं समालोकयन्
मेघैस्तोयभरावनम्रनिचयैः प्रच्छाद्यमानो भृशम् ।
तीर्त्वा चारणसिद्धकिन्नरयुतं वातोद्धताभ्रं नभः
सम्प्राप्तोऽस्मि यमेन यत्र विहितस्तर्काद्दिवाहं पुरम् ॥
(śl. 21)

The fussiness of the doctor is also quite appropriately brought out thus.

वैद्यः (उपविश्य मण्डलं रचयित्वा) कुण्डलकुटिलगामिनि, मण्डलं प्रविश, मण्डलम्, वासुकिपुत्र, तिष्ठ, शू, शू, यावच्छिरावेधं करिष्यामि ।
(p. 84)

We do not have many descriptions in BA. The description of the garden and the sunset are however worth noting, of which the latter is outstanding for its imagery.

अस्तं गतो हि दिनकृत् गगनान्तलम्बी
मूषामुखस्थ इव तप्तसुवर्णराशिः ।
यस्य प्रभाभिरनुरञ्जितमेघवृन्दं
आलक्ष्यते दहनगर्भमिवान्तरिक्षम् ॥
(śl. 36)

The setting sun, clinging to the end of the horizon looks like the molten gold in a crucible. Being illumined by his rays, the clouds appear like the जाठराग्नि of the sky.

4.1.10.0. *Dramatic technique*

Moulded in the classical drama style, BA may be said to follow the rules of dramaturgy reasonably well. At the same time it does not follow the rules blindly. The practical aspect of the play is given more attention to. One or two violations of the theory have not affected the reputation of the play and in fact such innovations speak for the originality of the play-wright.

Further, such exceptions may even indicate that the author followed some other texts on dramaturgy, (i.e., other than the NS).

4.1.10.1. *Nāndī and the prologue*

The Nāndī in BA belongs to the 'aṣṭapadī' type. As expected of a nāndī, the opening verse is a benedictory stanza dedicated to Lord Śiva and the verse also suggests the main theme of the play.[1] But it is doubtful whether the opening verse can be treated as the traditional 'nāndī śloka'. The verse is found after the stage direction : 'nāndyante tataḥ praviśati sūtradhāraḥ' and is recited by the Sūtradhāra himself. (In most of the classical dramas, we have nāndī śloka first and at the end of it, occurs the conventional stage direction 'nāndyante tataḥ praviśati sūtradhāraḥ'). This peculiar feature found in the Mattavilāsa also, is a characteristic feature of Bhāsa's plays. In the absence of any other benedictory stanza, the one we have as the opening verse, 'tvam pātu lakṣaṇāḍhyaḥ......etc.,' may be taken as the nāndī śloka for stage purposes.

The prologue is carried out by the sūtradhāra and the vidūṣaka. The vidūṣaka is most probably the disciple Ṣāṇḍilya in the main play, as is evident from his curiosity and inquisitiveness. The prologue of BA has a number of noteworthy features. Reference to the 'siddhapuruṣa' and his prediction (that the sūtradhāra is going to present a new play in the King's court on the seventh day) is suggestive of the character of the Yogin and his miraculous powers. Then the sūtradhāra refers to ten kinds of playforms that have originated from nāṭaka and the prakaraṇa. This is definitely a new piece of information. The nāṭaka and the prakaraṇa, known to be the best forms of rūpakas, are, in no work on dramaturgy, said to be the origin for the rest of the rūpakas. Of the ten rūpakas that have sprung from the nāṭaka and the prakaraṇa, according to the BA, are two new varieties, 'vāra' and 'saṁlāpa'. Saṁlāpa at least is known through references in the dramaturgical works. The Rasārṇavasudhākara mentions it as one of the Uparūpakas. But the name 'vāra' is totally unknown to Sanskrit dramatic tradition.

When the vidūṣaka asks what a prahasana is, the sūtradhāra replies, 'tena tu śikṣatu bhavān, na śakyam aśikṣitena kiñcidapi

[1] See above p. 79; f.n. 3.

jñātum.' The reference to śikṣaṇa here is suggestive of the student-teacher theme in the main play. The prologue ends with a verse referring to the student following the teacher (the yogin) and the Parivrājaka enters the stage at the end of the prologue. The entry of the character in the main body of the play thus belongs to the 'proyogātiśaya' variety.

4.1.10.2. *Vastu, avasthā, sādhana and sandhis*

The Vastu in BA is utpādya or invented. The theme is 'ādhikārika' in character and the play has only one act. Being simple in theme, a Prahasana is expected to have only two sandhis, 'mukha' and 'nirvahaṇa', the Opening and the Denoument. The 'mukhasandhi' is indicated in the opening speech of the Yogin where he refers to the ignorance of his disciple. His hope to reform his student is suggested through the words 'tasmāt anaparāddhaḥ khalu ayam tapasvī. punarapi samāhvānam kariṣye.'[1] The same is the 'bīja' as also the ārambha'. Midway between the 'mukha' and the 'nirvahaṇa' sandhis, occurs the 'garbhasandhi' where a plan is envisaged to achieve the 'kārya' and there is hope of success. Though not specifically sanctioned in theory, the 'garbhasandhi' is clearly visible in the following statement of the Yogin. 'eṣa khalu tapasvī kartavyābodhyatayā āśramāpavādam na jānāti. kiñcicchrutam maheśvarādibhiḥ yogācāryaiḥ śiṣyānukrośaḥ saṅgam na bādhata iti. Tadasya pratyayotpādanam kariṣyāmīdṛśo yoga iti, asyāḥ gaṇikāyāḥ śarīre ātmānam yojayāmi.'[2] The same passage accounts for 'prāptyāśā' also. The achievement of the 'kārya' is suggested. The student is no more interested in the 'gaṇikā' and is happy to see his teacher regain his own soul. The suggestion is that the student is reformed. There is no 'patākā' or 'prakarī' in the play.

Texts on dramaturgy have made distinction between incidents that can be presented on the stage (dṛśya) and those that the indicated (sūcya). BA has a peculiar problem. The Yamapuruṣa will have to appear on the stage but his form should not be visible to other characters on the stage. In order to make this scene realistic, the other characters must continue

[1] BA, p. 8.
[2] BA, p. 76.

their conversation in the forefront while the Yamapuruṣa appears at the hinter part of the stage and announces the purpose of his visit. The setting near him (the cloud formation, for instance) must suggest that he is found in the sky. The snatching away of the life of the gaṇikā must be indicated by a thud of the foot and the hand gesticulating the snatch. Likewise, skilful gesticulation on the part of the characters of the Yogin and the gaṇikā are necessary to represent the abnormal behaviour due to their exchanged souls. As mentioned earlier, BA breaks the dramatic convention by presenting a death scene on the stage. But the play does not have a tragic end since both the parties concerned come back to life later.[1]

As discussed earlier[2] there is scope for 'lāsyāṅga' in BA. The two love songs sung by the gaṇikā can be represented by a 'lāsya-dance'.

4.1.10.3. *Time Analysis*

The incidents of BA last for a day from morning till evening. The disciple refers to breakfast in his opening speech. 'ā eṣa duṣṭaliṅgī prātaraśanalobhena ekākī bhikṣāmāhiṇḍitum pūrva eva gataḥ iti tarkayami'.[3] The play comes to an end with a description of the evening thus completing a day of action.

4.1.10.4. *Bharatavākya*

As pointed out earlier[4] BA does not have a Bharatavākya in the conventional style. It just ends with a description of the evening. The editor of the Kerala edition adds the following note after the Bharatavākya, "A (one of the manuscripts) adds after 'niṣkrāntau' two verses, of which the first has appeared as one of the two Bharatavākyas in Nāgānanda (Bombay Edition)."[5]

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[1] Ānandavardhana is his 'Dhvanyāloka' allows death on the stage provided the persons dead revive within a reasonable period of time, 'śṛṅgāre vā, maraṇasyādīrghakālapratyāpattisambhave kadācidupanibandho nātyantavirodhī' Cf. Dhvanyāloka, Ch. III, p. 368, Ed. Chowkhamba.

[2] See above pp. 68-69.

[3] BA, p. 9.

[4] See above p. 72.

[5] BA, p. 97.

4.1.11. *The influence of Śruti and Smṛti texts on the Bhagavadjjukīya*

The author of BA reveals his sound scholarship in different śāstras through the Yogin in the play. The text that seems to have influenced the author to a great extent is the 'Bhagavadgītā.' The very first śloka in the main body of the play[1] which speaks of the impermanence of the human body reminds one of the Gītā passage (II.18) 'अन्तवन्त इमे देहाः नित्यस्योक्ताः शरीरिणः' etc. The same śloka states how man is foolishly proud of his birth and considers it a privilege to have possessed a body. A parallel idea can be found in the 'Muṇḍaka Upaniṣad' (I.29)

'अविद्यायां बहुधा वर्तमाना वयं कृतार्था इत्यभिमन्यन्ति बालाः'

The Mānavadharma śāstra too speaks of the 'anityatva' of the human body.

अस्थिस्थूणं अनायुयुतं मांसशोणितलेपनम् ।
चर्मावनाद्धं दुर्गन्धि पूर्णं मूत्रपुरीषयोः ॥
जराशोकसमाविष्टं रोगायतनमातुरम् ।
रजस्वलमनित्यं च भूतावसमिमं त्यजेत् ॥
(VI. 76-77)

The BA states that one must perform actions in this world in a detached style[2] which reflects the Gītā passage (II.48)

'योगस्थः कुरु कर्माणि सङ्गं त्यक्त्वा धनञ्जय ।'

The Yogin's explanation of the state of 'asaṅgatā' as 'rāgadveṣayormadhyasthatā'.. and the following verse :

सुखेषु दुःखेषु च नित्यतुल्यतां
भयेषु हर्षेषु च नातिरिक्तताम् ।
सुहृत्स्वमित्रेषु च भावतुल्यतां
वदन्ति तां तत्वविदो ह्यसङ्गताम् ॥
(śl. 7)

[1] Vide, śl. 3, 'deho roganidhiḥ . . . . etc.'
[2] Vide śl. 6.

reminds us of the Gītā passage (II.38).

'सुखदुःखे समे कृत्वा लाभालाभौ जयाजयौ ।'

Regarding the proper time for the ascetics to go for bhikṣā, the Yogin in BA says,

न्यस्तमुसले व्यङ्गारे सर्वभुक्तजने काल इत्युपदेशः[1]

which corresponds to the relevant rule,

विधूमे सन्नमुसले व्यङ्गारे भुक्तवज्जने ।
वृत्ते शरावसम्पाते भिक्षां नित्यं यतिश्चरेत् ॥[2]

Distinguishing between the 'antarātmā' and the 'karmātmā', the BA says that the 'karmātmā is the enjoyer of the different moods, कर्मात्मा श्रमसुखभाजनं नराणाम्[3]

which reflects the śāstraic statement,

पञ्चप्राणमनोबुद्धि दशेन्द्रियसमन्वितम् ।
अपञ्चीकृतभूतोत्थं सूक्ष्माङ्गं भोगसाधनम् ॥[4]

The BA warns that discontentment and lack of concentration will never lead to emancipation.[5] The positive aspect of the same idea is expressed in the Gītā.

युञ्जन्नेवं सदात्मानं योगी नियतमानसः ।
शान्तिं निर्वाणपरमां मत्समस्थं अधिगच्छति ॥
(VI.15)

One must follow the codes of conduct prescribed by the wise and take them as 'pramāṇa', in times of doubt, says the BA[6] which reflects the Gītā passage

'यद्यदाचरति श्रेष्ठः तत्तदेव इतरो जनः'[7] and

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[1] BA, p. 26.
[2] quoted in the Com., p. 26.
[3] BA, śl. 8.
[4] quoted in the Com. p. 29. See Ātma-bōdha of Śankara. V. 13.
[5] BA, śl. 11.
[6] BA, śls. 12 and 13.
[7] Gitā, III, 21.

'तस्मात् शास्त्रं प्रमाणं ते'[1]

On Yoga the 'Kaṭhopaniṣad' says,

तां योगमिति मन्यन्ते स्थिरां इन्द्रियधारणाम् ।
अप्रमत्तस्तदा भवति योगो हि प्रभवाप्ययौ ॥
(VI.11)

The following definition of the Yoga as given in BA corresponds to the above.

ज्ञानमूल तपःसारं सत्वस्थं द्वन्द्वनाशनम् ।
मुक्तं द्वेषाच्च रागाच्च योग इत्यभिधीयते ॥
(śl. 15)

The reference to 'dvandvanāśana' in the BA has parallel again, in the Gītā, (II.45)

'निर्द्वन्द्वो नित्यसत्वस्थो निर्योगक्षेम आत्मवान्'

The 'Kauṣītaki Upaniṣad too stresses that the abandonment of the "pairs of opposites" is necessary for the realisation of the Brahman',

एवं सुकृत दुष्कृते सर्वाणि च द्वन्द्वानि; स एष
विसुकृतो विदुष्कृतो ब्रह्म विद्वान् ब्रह्मैवाभिप्रैति ।
(I.4)

[1] Cf. Gītā, XVI. 24.

तस्माच्छास्त्रं प्रमाणं ते कार्याकार्यव्यवस्थितौ ।
ज्ञात्वा शास्त्रविधानोक्तं कर्म कर्तुं इहार्हसि ॥

Cf. also Manusmṛti, II. 6.

वेदोऽखिलो धर्ममूलं स्मृतिशीले च तद्विदाम् ।
आचारश्चैव साधूनां आत्मनस्तुष्टिरेव च ॥

Cf. Pūrvamīmāmsā, I, iii. 7.

अपि वा कारणाग्रणे प्रयुक्तानि प्रतीयेरन् ॥

The BA stresses the importance of 'dhyāna' for the attainment of 'True Knowledge', 'ध्यानमेतत् ज्ञानप्रयोजनम्' which finds a parallel in the 'Chhāndogya Upaniṣad'

'अस्ति भगवो ध्यानात् भूय इति'
'यावद्ध्यानस्य गतं तत्रास्य यथा कामचारो भवति ।'
(VIII.6.2.)

Describing how one should control the senses and concentrate on the soul, the BA says,

सर्वं जगत् संक्षिप देहबन्धे यथेन्द्रियाण्यात्मनि योजयित्वा ।
ज्ञानेन सत्वं समुपाश्रय त्वं देहात्मनात्मानमवेक्ष्य कृत्स्नम् ॥
(śl. 17)

The invincibility of the sense organs and the need to control them has been very much dwelt upon in the Gītā and the Upaniṣads. The Gītā says,

यततो ह्यपि कौन्तेय पुरुषस्य विपश्चितः ।
इन्द्रियाणि प्रमाथीनि हरन्ति प्रसभं मनः ॥

तानि सर्वाणि सम्यम्य युक्त आसीत मत्परः ।
वशे हि यस्येन्द्रियाणि तस्य प्रज्ञा प्रतिष्ठिता ॥
(II. 60-61)

On the revolving cycle of birth and death, the BA says,

स्वकर्म भोक्तुं जायन्ते प्रायेणैव हि जन्तवः ।
क्षीणे कर्मणि चान्यत्र पुनर्गच्छन्ति देहिनः ॥
(śl. 24)

This reminds us of the śruti passage quoted in the Vedāntaparibhāṣā,

तद्यथेह कर्मचितो लोकः क्षीयते, एवतेवामुत्र पुण्यकृतो लोकः क्षीयते[1]

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[1] See Vedāntaparibhāṣā, p.10, Ed. Univ. of Calcutta, 1927.

4.1.12. *Influence of the Bhagavdjjukīya on other Prahasanas*

BA has served as a model for all the 'śuddha' type of Prahasanas that appeared later. Its influence on the 'Mattavilāsa' is evident from its quoting the Buddhistic code of conduct found in the former. The disciple in Hāsyacūḍāmaṇi has Śāṇḍilya as his model and the lovers Kalākaraṇḍaka and Madanasundarī there in, are replicas of the pair in BA. The Prahasana that has been influenced by BA to a greater extent is the 'Madanaketucarita' (MKC) of Rāmapāṇivāda.[1]

As in BA, the reformation of an erring religious man is the central theme in MKC, and here too the 'parakāyapraveśa' technique is employed by the Yogin. The gaṇikā is again the cause of temptation in MKC, as in BA. The influence of BA over MKC as also other Prahasanas will be better understood when individual Prahasanas are taken up for discussion in the subsequent portion of this thesis.

4.1.13. *Prākṛt in Bhagavadjjukīya*

In accordance with dramatic conventions here also the higher characters speak in Samskṛt and the lower characters in Prākṛt. The Sūtradhāra, the Parivrājaka, Rāmilaka and the Yamapuruṣa speak in Samskṛt, while all the women characters, the attendants, the doctor, the Vidūṣaka and Śāṇḍilya use Prākṛt. The gaṇikā, infused with the soul of the Yogin speaks in Samskṛt and likewise the Yogin infused with the soul of the gaṇikā rightly speaks in Prākṛt. The two love songs rendered by the gaṇikā are in Samskṛt. The Prākṛt employed in BA is generally Śaurasenī which is the closest to Samskṛt among the Prākṛt dialects, and hence poses no problem to follow.

4.1.14. *The Commentary*

The Trichur edition of the text contains a Commentary named 'Diṅmātradarśinī' by an anonymous Kerala writer. But it is evident that he was a disciple of the great Nārāyaṇa

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[1] Vide 'Rāmapāṇivāda's indebtedness to the author of Bhagavadjjukīya' —paper submitted to the All India Oriental Conference, Poona, 1978, by the present writer.

Bhaṭṭatiri, the author of 'Nārāyaṇīya'.[1] The commentary can thus be assigned to the 17th Century. (The Commentator mentions that he wrote a commentary 'bhāvārthadīpikā'[2] on Uttararāmacarita). It is this commentary which gives the name of the author of BA as 'Bodhāyana Kavi'. The commentator proposes to explain the inner meanings (gūḍhārtha)[3] of the original work and tries to interpret every line with a philosophical outlook. But sometimes even simple expressions are explained laboriously to suit his own plan. Nevertheless the importance of the commentary cannot be underestimated. He quotes appropriate śruti and smṛti texts here and there implied by the passages in the original work. He also gives the 'chāyā' of the Prākṛt passages in the text. Some of the dialogues have been versified by the commentator. For instance, the conversation between the gaṇikā and her friend is rendered in a verse form thus :

प्रणयकोपपराङ्मुखवल्लभ-
प्रणयविह्वलधीर्मधु बोधिता ।
इति जगाद ततो गणिका सखीं
क नु गतो बत रामिलको मम ॥

(p. 56)

4.1.15. *Social conditions of the State at the time of Bhagavadjjukīya*

The social life in India at the time of BA seems to be one of peace and prosperity, marked by stable rule and religious tolerance. Kings patronised poets and scholars and encouraged fine arts and literature. There were weekly performances of drama, dance and music,[4] and artists were substantially rewarded.[5] The elite of the public lived in the main parts of

[1] Cf. BA, p. 41. 'yathoktamasmadgurubhiḥ....etc.'

[2] Vide BA, p. 98.

[3] BA, p.1.

[4] Cf. The prologue of BA.

[5] Cf. *Ibid.*

the cities and at the outskirts of the cities there were beautiful gardens abutting forests. The ascetic teachers and their disciples used to resort to these gardens for privacy. There were hermitages of the Hindu monks and Buddhist monasteries in many parts, in and around the city. People lived in amity and peace. They were interested in fine arts and dramatic performances were generally welcomed. They believed in Astrology and approached the well-informed ascetics to know about their future.[1] There were big festivals and celebrations.[2] As in all ages in India, superstitions had its sway over the common people.

The Brāhmaṇas held key positions in society and were proud of their lineage,[3] though languishing in poverty at times. Enlightened sages lived in āśramas and attracted students and devotees. They possessed miraculous yogic powers but demonstrated it only for a good cause.[4] The student-teacher relationship was generally smooth. The 'gurukula' system of education was in practice. Erring students were punished only with the aim of instilling discipline in them. Students were expected to memorise their lessons, the importance of which would be known to them only in later years.[5] The teachers were versatile scholars in different branches of learning—scriptures, philosophy and general knowledge. The ascetics ate very little, just to sustain themselves and the food was procured by begging.[6] Leaders of different religious sects lived in peace and amity. Conversion from one religion to the other was easy and devoid of rigid restrictions.[7] Buddhist monks had their own monasteries and observed strict rules with regard to congregation and food habits.[8]

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[1] Cf. Prologue.

[2] Cf. Śāṇḍilya's words, p. 15.

[3] Cf. Śāṇḍilya's words, pp. 8-9.

[4] Cf. The Parivrājaka's words, p. 76.

[5] Cf. The Parivrājaka's words, p. 44.

[6] Cf. The Parivrājaka's words, p. 26.

[7] Cf. Śāṇḍilya's words, pp. 8-9.

[8] *Ibid.*

Next to Brāhmaṇas the ' nāgarakas ' (lit. elite citizen) occupied an important place in society. They moved among high circles and were usually rich. They lived an easy way of life and were given to the pleasures of life. They spent much of their time in ' Goṣṭhīs'[1] where they gambled and drank liquor.

The gaṇikās had a special status in society. By virtue of their skills in dancing and music and of course, by their personal charm, they attracted the Nāgarakas. There were also gaṇikās like Vasantasenā who were devoted to a single person.

The medical needs of the people were attended to by qualified physicians. Different kinds of ailments like, ' garbhasrava ' (abortion), ' piṭakajvara ' (typhoid), ' karṇaroga ' (ear infection), tumors of the heart, eye and brain were diagnosed and treated. Both oral and external applications were prescribed. Medicinal tablets were prepared afresh by the physicians themselves and given to the patients. Physicians cured snake-bites also. More often spells and incantations were resorted to for curing the ailments. The physicians sometimes acted as exorcists in driving out the evil spirits. The doctors were paid handsomely. There also used to be quacks.

4.1.16. *Conclusion*

The Bhagavadjjukīya excels other Prahasanas in every aspect and is one of the most interesting and original pieces in the whole range of Samskṛt drama. It is also one of the most frequently staged Samskṛt plays. The humour in BA is dignified and free from vulgarity. It has an excellent theme and thought-provoking moral instructions. Lofty philosophical ideas are presented in lucid verses, and illustrated with suitable similes. BA has influenced a number of later Prahasanas and stands as a model play even for the writers of the present day.

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[1] See BA, p. 57. *On Ghoṣṭi* Cf. Kāmasūtra, Ch. IV, Ed. CSS. 1964, p. 136, 'vēśyābhavane sabhāyām anyatamasya udvasite vā samāna vidyā buddhi śīla-vitta-vayasām saha vesyābhiḥ anurūpaiṅ ālāpaiḥ āsanbandhogoṣṭhī tatra madhu-maireya-surā-āsavān vividha lavaṇa-phalaharita-śāka-tikta-kaṭuka-āmla upadmśān veśyāḥ, pāyayeyuh anupibeyusca.'

2. THE MATTAVILĀSAPRAHASANA

4.2.0. Next in importance to the Bhagavadjjukīya, (BA), is the Mattavilāsaprahasana (MV) of King Mahendravarmapallava. 'This Prahasana is a remarkably smart production of genre, replete with mirth and satire. The characters are vigorously drawn throwing a flood of light on the contemporary life.' Like the BA, MV has also been quite popular with the Kerala stage-tradition of Kūḍiyāṭṭam. The popularity of MV can be assessed from the fact that it has gone through three editions[1] and a number of translations in different languages both Indian and foreign, from time to time. It has been analysed by Professor Keith,[2] Mankad[3] and Krishnamachariar.[4] Dr. Barnett took special interest in this work and published a translation of MV.[5] A number of articles have also appeared in Research Journals, dealing with some of the important problems connected with this play.[6]

4.2.1. *Author and Date*

Fortunately we do not have many problems with regard to the author and the date of MV. We have clear reference to the author's name in the prologue itself. Mention is made of some of the royal titles of Mahendravarman in the prologue as also in the Bharatavākya. The date of the work can be fixed as C.610 A.D., on the basis of the Māmaṇḍūr inscription.[7]

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[1] Its editions : (*i*) Trivandrum Sanskrit Series, No. 55, 1917.
(*ii*) Chowhamba Sanskrit Series.
(*iii*) Dr. N.P. Unni, Trivandrum, 1973.

The page references in the following pages are from the edition referred to last.

[2] 'Sanskrit Drama' by Keith, pp. 182-185.

[3] Types of Sanskrit Drama by D. R. Mankad.

[4] History of Classical Sanskrit Literature, by M. Krishnamachariar.

[5] 'Bulletin of the School of Oriental Studies', 1930.

[6] (*i*) 'Die streiche der Berauchten' pub. by Dr. Hortel, Leipzig, 1924.
(*ii*) Article by T.A. Gopinatha Rao, Madras Christian College Magazine, 1917.
(*iii*) 'The Royal Artist Mahendrapallava' by Dr. T.N. Ramachandran, Journal of Oriental Research, Madras, Vol. VII, pp. 235-237.

[7] See above p. 78.

Mahendravarman was a gifted poet. That he could spare time for his literary pursuits in spite of hectic political activity, speaks high of his love for literature. He succeeded his father Simhaviṣṇu to the Pallava throne and his reign is noteworthy in the history of South India for a number of reasons. Jainism which held its sway in South India till the early part of his reign, lost its hold on society gradually. There was a revival of Hindu religions especially of Śaivism during the later part of his rule. Rock-cut temple architecture was given a new impetus during his rule. Architecture, music, dance, and other fine arts flourished under his rule.

Mahendravarman's period was one of political turmoil. The Pallava King faced constant threat from the powerful Chalukyan King, Pulakesin II and there are conflicting accounts as to who conquered whom. The Kāsakkudi plates belonging to the period of Nandivarman II (710-775 A.D.) say that Mahendravarman defeated his enemy at a place called Pallalur near Kanchipuram.[1] But according to the Aihole inscription,[2] Mahendravarman was confined within his fortress when the Chalukyan army besieged his capital. Anyhow it is clear that the Pallava capital could not be captured by the Chalukyan King and King Mahendravarman must have possessed considerable war tactics in halting the advancement of his powerful enemy.

Mahendravarman was the forerunner of the rock-cut temple architecture in South India. Rock-cut temples dedicated to deities of different religions took shape during his reign. The temples at Māmaṇḍūr, Mahendravādi, Singavaram and Nāmakkal are dedicated to Lord Viṣṇu while those at Siyamangalam, Pallavapuram, Vallam, Dalavanur, Tirukazhukkurnam and Trichinopoly are Śaivite in character. The temple at Mandagapattu is called Trimūrti Temple' and the rock-cuts at Chitannavasal are Jain temples.[3] The rock temples at Mahabalipuram near Madras are also attributed to him, though it is generally believed that his son, Narashimhavarma Pallava directed the construction of these temples.

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[1] Cf. South India Inscriptions, Vol. II, p. 356.

[2] Cf. Epigraphia Indica, Vol. VI, p. 11.

[3] History of Pallavas, p. 96, pub. Saiva Siddhānta Publishers, Madras 1971.

Mahendravarman bore a number of tiles, some of which appear pradoxical (e.g., 'mattavilāsa'). More than a dozen of his titles appear in various temple-inscriptions and works.[1] These titles which are in Sanskrit, Prākṛt, Tamil and Telugu are given below along with their English equivalents.

T—Trichy cave temple.

P—Pallavapuram cave temple.

K—Kanchi Pillar (now in Madras Museum)

S—Siyamangalam cave temple.

C—Chezarla slab inscription.

M—Mandagapattu cave temple.

1. Akaruṇaḥ—(T). Skt. Merciless
2. Anumānaḥ—(T.P.) Skt. Logician.
3. Abhimukaḥ—(T.P.K.) Skt. Forward-looking.
4. Avanibhājanaḥ—(T.P.S.C.) Skt. Receptacle of the world.
5. Iṣṭaduṣṭacaritaḥ—(T.P.) Skt. Performer of good, bad and degenarate acts.
6. Kaduntarambu—(T.P.)—Telugu, Fierce tidal wave.
7. Calmbu—(T). Telugu, Active, charming.
8. Citrakārappuli—(T.P.K.) Tamil, Tiger among artists.
9. Ceththākkāri—(T.P.) Old Tamil, Engraver of inscriptions.
10. Tukānu—(T.P.) Pkt.(?). One who looks after the distressed.
11. Nirapekṣaḥ—(T) One free from desires.
12. Pravṛttamātraḥ—(P). Skt. Devoted to welfare of the people.
13. Mattavilāsaḥ—(T.P.) Skt. One who sports with revelry
14. Mūrkhavijaya—(T.P.) Pkt. One who has won over the rogues.
15. Kakṣitaḥ—(T.P.M.) Skt. Distinguished.
16. Lokavaśyaḥ—(P). Skt. One who has controlled the world.

[1] Cf. Bhagavudjjukīya ed. M. Lockwood and A. Vishnu Bhat, Madras, 1978, Appendix D.

17. Vicitracittaḥ—(T.P.) Skt. One of an inventive mind.
18. Vidhiḥ—(T). Skt. Systematic, Creative Order.
19. Vunātha—(T.P.K.) Pkt. (?). from Skt. Vināthaḥ, One without a master over himself.

Mahendravarman's contribution to literature is matching his achievements in other fields. The Bhagavadjjukīya is also attributed to him by some scholars, though it is difficult to accept the common authorship of these two Prahasanas, as already discussed above.[1] A work called 'Gandhamādana', which is known only from references is attributed to him.[2] But it is Mattavilāsaprahasana which has won him universal fame as a writer of a unique farce in Samskṛt literature.

4.2.2. *The Plot*

Dramatis Personæ

Sūtradhāra:	the stage manager.	Devasomā:	the fiancee of the Kāpālika.
Natī :	an actress.	Nāgasena :	a Buddhist monk.
Satyasoma :	a Kāpālika.	Babhrukalpa:	a Pāśupata.
		Unmattaka:	a lunatic.

A Kāpālika, by name Satyasoma, enters the scene accompanied by his fiancee, Devasomā. Both are heavily drunken and in this state, the Kāpālika forgets the name of his companion and calls her Sōmadevā. Devasomā takes him to task for this 'gotraskhalana'. Satyasoma asks for pardon and blames his own drunkenness for the mistake and vows to stop drinking. But Devasomā pleads with him not to stop drinking which she terms 'sacred'. After praising his own sect which permits drinking and throwing an attack on Buddhism, the Kāpālika wants to have another bout. They move to a nearby liquor shop which is compared to a sacrificial hall. The Kāpālika notices that his begging bowl is missing. He also laments that the loss of his bowl may lead to banishment from his religious order. The Kāpālika fears that it might have been stolen either by a dog or by a Buddhist monk since it contained a piece of roasted meat.

Then arrives a Buddhist monk, cursing the elderly monks of his order for prohibiting wine and women. He feels that

[1] See above p. 78 ff.
[2] See introduction (p. 14) Mattavilāsaprahasana, Ed. N.P. Unni.

originally there were portions in the sacred texts which permitted these things and that they have been deliberately suppressed by the old monks out of jealousy for the younger monks. He vows to trace the original text and thus render yeoman service to his religion. The sight of this monk hiding something inside of his cloak arouses the suspicion of the Kāpālika. He demands the monk to show the hidden object. The bhikṣu says that it is his own begging bowl but the Kāpālika charges him with stealing of his bowl. In the fight that enuses, the Kāpālika and his companion Devasomā are knocked down by the sturdy Buddhist monk. Enters then a Pāśupata who offers to mediate between them. The bhikṣu then shows up his bowl which is red in colour. But the Kāpālika says that the original black colour of his own bowl might have been turned red by the sticky reddish robe of the Buddhist monk.

Now comes a mad man carrying a bowl which he had snatched from a dog. The Kāpālika recognises it to be his own bowl. He tries to snatch it away from the lunatic who refuses to budge. Being called an 'unmattaka' the lunatic requests the Kāpālika to show another 'unmattaka' whom he is anxious to meet, and take the bowl as fee for his services. The Kāpālika directs the lunatic to look for the 'unmattaka' behind a wall and the lunatic hurries behind, leaving the bowl. The Kāpālika feels elated at the recovery of his bowl. Devasomā remarks that her lover shines in the company of his bowl like the evening in conjunction with the moon. The play comes to an end with the conventional 'Bharatavākya'.

4.2.3 Character study

4.2.3.1. *The Kāpālika*

Satyasoma, the Kāpālika, satisfies the conditions of the 'adhama' hero. He is the main character in the play. He is a degraded ascetic of the Kāpālika order and resides near the Ekāmranātha temple in Kāñcī. He is, what we may term, an Epicurean by his faith. According to him,

पेया सुरा प्रियतमामुखमीक्षितव्यं
ग्राह्यः स्वभावललितो विकृतश्च वेषः ।

येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥[1]

The liquor shop is the sacrificial ground for him.[2] At times he is disgusted with his own evil habit of drinking.[3] He is dogmatic in his religious beliefs and throws blistering attacks on Buddhists now and then.[4] According to him the Buddhists culled out portions from the Mahābhārata and Upaniṣads and compiled their own texts.

वेदान्तेभ्यो गृहीत्वार्थान् यो महाभारतादपि ।
विप्राणां मिषतामेव कृतवान् कोशमक्षयम् ॥
(śl. 12)

Satyasoma is not altogether devoid of finer sentiments. His description of Kāñcī has the touch of an artist.[5] He has not also altogether neglected the study of the scriptures. He knows for instance, the expiatory ceremony performed by Lord Śiva after he crushed the head of Brahmā.[6] He has the genius of misrepresenting the true significance of the percepts and practices of his own sect.[7] For him the true sign of a Kāpālika is the begging bowl alone. Only when his lost bowl is recovered, he feels he becomes a Kāpālika again. 'bhagavatprasādāt punarapi kapālī saṃvṛttaḥ '(p. 65). He sees the manifestation of his Lord in his bowl.

तिरोहितः स तु सहसा सुखेन नर-
त्वमद्य यत् कुशलि कपाल दृश्यसे ।
(śl. 21-b)

4.2.3.2. *Devasomā*

Devasomā is the heroine of the play. She is probably a gaṇikā. She was first associated with a Pāśupata but switched over to the side of the Kāpālika expecting better benefits. She

[1] MV, śl. 7.
[2] *Ibid.*, pp. 45-56, Ed. by Dr N.P. Unni, Trivandrum, 1974.
[3] *Ibid.*, p. 43.
[4] Cf. *Ibid.*, śl. 8.
[5] p. 45.
[6] See *Ibid.*, śl. 17.
[7] See *Ibid.*, śl. 6, 'peyā surā....etc.

follows him to the liquor shops and drinks in good measure. She pleads with him not to give up drinking. For her, the city of Kāñcī is as sweet as liquor. 'bhagavan, bahagvatī vāruṇī iva anavagīta-madhurā kāñcī'.[1] She is quickwitted. As the Kāpālika compares the liquor-shop to a sacrifice, she completes the simile saying that their "bhikṣā" is comparable to the portion set apart for Lord Śiva in the sacrifice.[2] She has full faith in the religion of her companion. She is very shrewd in spotting the suspect, the Buddhist monk, even on the crowded main road.[3] When it is the question of fighting she is up her sleeves. She calls the Buddhist monk 'dāsyāḥputraḥ' and kicks him. She avoids the matter being taken to the court under the pretext that the Buddhist monk might bribe the concerned officers and get a judgement in his favour.[4]

4.2.3.3. *The Buddhist Monk*

The Buddhist monk Nāgasena represents the corrupt state of his religious sect during Mahendravarman's times. His very appearance is uncouth according to Devasomā. (p. 50) He has not forsaken any pleasures of the world. He has a flair for non-vegetarian food and soft couches.[5] He is totally unhappy about the prohibition of wine and women in his religion. According to him, Lord Buddha would not have been so unkind to his followers by prohibiting these. He blames the older brother-monks who would have suppressed the original canonical texts permitting wine and women for the monks. It would be his life's mission to restore the original texts granting these things.[6] He has a weakness for women. At the sight of Devasomā he remarks 'aho lalitarūpā upāsikā'.[7] Under the pretext of helping Devasomā get up after her fall, he takes hold of her hand, but justifies his action saying, 'dharmaḥ khalu asmākam viṣamapatitānukampā'.[8] He wants to avoid an encounter with

[1] *Ibid.*, p. 45.
[2] *Ibid.*, p. 46.
[3] *Ibid.*, p. 50.
[4] *Ibid.*, p. 61.
[5] MV, pp. 48-49.
[6] *Ibid.*
[7] *Ibid.*, p. 51.
[8] *Ibid.*, p. 55.

the drunken Kāpālika but when provoked he knocks out both his opponents at one stroke. He thanks Lord Buddha for prescribing shaven head for monks when Devasomā tries to pull his hair but falls down without getting a hold.[1] When liquor is offered to him he wants to grab it but hesitates since others may see it.[2] He is of course aware of some of the important percepts of his religion.[3]

4.2.3.4. *Babhrukalpa, the Pāśupata*

The character of the Pāśupata is the weak link in the play. He has been introduced as a pseudo-religious person just to give variety in the cast. He does not lag behind the Kāpālika in his weakness for wine and women. He is angry with the Kāpālika for usurping his love and he vows to avenge for it.[4] He offers to mediate between the two parties but remains a silent spectator when the Kāpālika and the Buddhist monk fight tooth and nail for the alms bowl. He admits his inability to settle their dispute and suggests that they refer the matter to the court. His reference to those who mete out justice is significant ;

अजिह्मैः सारगुरुभिः स्थिरैः श्लक्ष्णैः सुजन्मभिः ।
तैर्धर्मो धार्यते स्तम्भैः प्रासाद इव साधुभिः ॥
(śl. 18)

His blessing for the disputants is interesting;

विरोधः पूर्वसम्बद्धो युवयोरस्तु शाश्वतः ।
परस्परप्रीतिकरः किरातार्जुनयोरिव ॥
(śl. 22)

He has real interest in the religious rites of his sect, for instance, he observes the 'Dhūmavelā' strictly.[5]

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1 *Ibid.*

2 Cf. *Ibid.*, pp. 53.

3 *Ibid.*, pp. 56-57.

4 Cf. MV, p. 56.

5 Cf. p. 67.

4.2.4.1. *Literary Merits*

The feebleness of the theme in MV should not make us ignore the literary merits of the poet. The work reveals the poet's descriptive powers, clever handling of 'hāsya', usage of appropriate 'alaṁkāras' and meters, and deftness in characterisation—in short, all the merits of a good dramatist. His description of the feminine charms is quite beautiful, as in:

उद्भिन्नरोमाञ्चकपोलरेखम् आविर्मयूखस्मितमञ्चितभ्रु ।
लब्ध्वा प्रिये दुर्लभमाननं ते भूयोऽपि किं प्रार्थयितव्यमस्ति ॥[1]

The Kāpālika's description of his fiancee is noteworthy for its passion.

उद्भिन्नश्रमवारिबिन्दु वदनं सभ्रूलताविभ्रमम्
खेलं यातमकारणानि हसितान्यव्यक्तवर्णा गिरः ।
रागाक्रान्तमधीरतारमलसापाङ्गं युगं नेत्रयोर्
अंसोपान्तविलम्बिनश्च विगलन्मालागुणा मूर्धजाः ॥[2] (śl. 6)

The description of Kāñcī is pleasant.[3] The scene of the dancing drunkards in the liquor shop brings out the poet's minute observation.

अहो दर्शनीयानि प्रहतमर्दलकरणानुगतानि विविधाङ्गहारवचनभ्रूविकाराणि उच्छ्रितैकहस्तवलम्बितोत्तरीयाणि विगलितवसनप्रतिसमाधानक्षणविषमितलयानि व्याकुलितकण्ठगुणानि मत्तविलासनृत्यानि ।[4]

The poet has given a few thought-provoking axioms and some of them reveal his mastery over the Nyāyaśāstra.

(i) न हि प्रतिज्ञामात्रेण हेतुवादिनः सिद्धिरस्ति ।[5]

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[1] MV, śl. 2.
[2] Cf. Abhijñānaśākuntala, I. 30: 'srastāmsau' etc.
[3] MV, p. 45.
[4] *Ibid.*, p. 46.
[5] *Ibid.*, p. 57.

(ii) प्रत्यक्षे हेतुवचनं निरर्थकम् ।[1]
(iii) कुतश्चिदपि न्यायवृत्तेः भयं नास्ति ।[2]

The poet is adept in the use of 'anuprāsa' as revealed in :

(i) भाषावेषवपुःक्रियागुणकृतानाश्रित्य भेदान् गतं
भावावेशवशादनेकरसतां त्रैलोक्ययात्रामयम् । (śl. 1)
(ii) न हि लोकोपकारनिरतो लोकनाथो लोकं विनाशयति ।[3]

The play has ślokas composed in well-known meters like anuṣṭubh, āryā, indravajrā, mālinī, rucirā, vaṁśastha, vasantatilakā, śārdūlavikrīḍita and sragdharā.

4.2.4.2. *Alaṁkāras*

Upamā figures prominently among the Alaṁkāras. The poet being compared to the Primeval Being,[4] and the absence of bowl saddening the Kāpālika like the loss of a worthy friend,[5] are noteworthy. Some of the similes serve to heighten the comic effect, as in the Pāśupata's words :

तां क्षौरिकस्य दासीं मम दयितां चीवरान्तदर्शितया ।
आकर्षति काकण्या बहुशो गां ग्रासमुष्ट्येव ।। (śl. 14)

We have an instance of Rūpaka in the following passage :

आ मम नष्टभिक्षाभाजनदर्शनकुतूहलमलयानिलप्रयुक्ताया ध्रुवमस्य नृत्तबुद्धिः प्रीतिलताया विलसितेषु ।[6]

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[1] MV, p. 57.
[2] *Ibid.*, p. 63.
[3] *Ibid.*, p. 46.
[4] See śl. 3.
[5] *Ibid.*, śl. 11.
[6] *Ibid.*, p. 58.

A novel idea that Manmatha has not been destroyed by Lord Śiva and that he has taken the form of the liquor inducing passion in the hearts of men, is an instance of Kāvyaliṅga :

मिथ्या त्रिलोचनविलोचनपावकेन
भस्मीकृतां मदनमूर्तिमुदाहरन्ति ।
स्नेहात्मिका तदभितापवशाद् विलीना
सेयं प्रिये ! मदयति प्रसभं मनांसि ॥[1]

Another passage in praise of the liquor as appearing differently for different persons may be cited as an illustration of ' Ullekha '.

एषा भगवती वारुणी चषकेष्वावर्जिता प्रत्यादेशो मण्डनानां, अनुनयः प्रणयकुपितानां, पराक्रमो यौवनस्य, जीवितं विभ्रमाणाम् ।[2] etc.

The poet is adept in the usage of puns, of course, with an eye on humour. The Kāpālika accuses the Śākyabhikṣu of ' catching hold of the hand ' (pāṇigrahaṇa) of his beloved,[3] which also means marriage. The Śākyabhikṣu is again charged with the crime of having changed the original colour of the bowl thus, ' nanu māyāsantānasambhavāḥ khalu bhavantaḥ '[4] (' Indeed you people are descendants of Māyā. ') Māyā was the name of the mother of the Buddha. It also means illusion.

4.2.5. *Hāsya in Mattavilāsa*

Hāsya is aroused here both through characters and situations. The very appearance of the Kāpālika with his fiancee, the crooked looking Buddhist monk, and the lunatic is enough to arouse laughter. The indirect criticism of the degraded life led by the pseudo-religionists of different sects is the chief source of hāsya. The bemoaning of the loss of the begging bowl by the Kāpālika and his companion, the announcement of the Buddhist monk about his ' life's mission ', the fight between the Kāpālika and the Buddhist

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[1] Cf. MV, sl. 10.
[2] *Ibid.*, p. 46.
[3] *Ibid.*, p. 55.
[4] *Ibid.*, , 60.

monk and the incoherent talk of the lunatic are some of the situations that heighten the comic effect of the play.

4.2.6. *Prashasana Elements and Vīthyaṅgas in Mattavilāsa*

The Prahasana element ' anṛtam ' corresponding to the Vīthyaṅga, ' prapañca ', which is based on false praise, figures prominently in this play.

The Kāpālika praises his companion thus :

प्रिये, देवसोमे ! सत्यमेवैतत्—तपसा कामरूपता प्राप्यत इति । यत् त्वया परमव्रतस्य विधिवदनुष्ठानेनान्य एव रूपातिशयः क्षणात् प्रतिपन्नः ।[1]

Another instance of the same element is the famous śloka ' peyā surā. . .etc., ' where the licentious life of the Kāpālikas is mentioned in detail. The comparison of the liquor shop to a sacrificial hall belongs to the same variety.[2]

The opening scene[3] where the Kāpālika and his fiancee talk incoherently due to intoxication is an instance of the Prahasana element, ' gadgadavāk ' corresponding to the Vīthyaṅga ' asatpralāpa '.

The prattlings of the lunatic too fall under the same category.

ग्रामसूकरमारुह्य गगनमुत्पतितेन सागरेण प्रभज्य रावणं बलाद् गृहीतः शक्रसुतः तिमिङ्गलः । . . . यस्य वा कस्य वा भागिनेयः स्वल्वहं, भीमसेनस्य घटोत्कच इव ।[4]

Terming a merit a defect, or vice versa is called ' mṛdava '. The Kāpālika's criticism of the celibacy observed by the Buddhist monks[5] is an instance of this Vīthyaṅga. Chance coincidence of reference to something and its actual happening is called ' avalagita '. When the Kāpālika knows that his bowl is missing, he says,

[1] MV, p. 42.
[2] *Ibid.*, pp. 45-46.
[3] *Ibid.*, p. 42.
[4] *Ibid.*, pp. 62-63.
[5] *Ibid.*, pp. 44-45.

'priye, tarkayāmi śūlyamāṁsagarbhatvāt śākyabhikṣuṇā śunā vā (gṛhītam) iti.'[1] Enters then the śākyabhikṣu with a hidden bowl arousing the suspicion of the Kāpālika and his companion. Hence this is an instance of the Vīthyaṅga 'avalagitam'.

When the 'bhikṣu' says that the original texts permitting wine and women for the monks have been deliberately suppressed, by the old monks of the order,[2] we have the Prahasana element, 'upapatti'. Other instances of 'upapatti' in the play are the Kāpālika's accusation that Buddhists have compiled their scriptures from portions stolen from the Vedāntas and the Mahābhārata,[3] and the Śākyabhikṣu's salutation to the Buddha for having prescribed shaven head when he escaped being caught by hair by Devasomā.[4] The Prahasana element 'vyāhāra' refers to the humorous conversation between two or three. An instance of this can be found in conversation between the Kāpālika and Śākyabhikṣu.[5] The same can illustrate the Vīthyaṅga 'vākkelī' also. Another instance of 'vyāhāra' can be found in the conversation between the Śākyabhikṣu, the Kāpālika and the lunatic.[6]

The Prahasana element 'pralāpa' consists in showering praise on an unworthy or trivial object. Devasomā's praise of the begging bowl can be cited as an instance of this.

'हा हतास्मि मन्दभागा । सर्वलक्षणसम्पन्नतया कमलासन-शीर्षकपालानुभावस्य पौर्णमासीसोमदर्शनस्य नित्यसुरागन्धिनः एतस्य मलिनपटसंसर्गेणेयम् ईदृश्यवस्था संवृत्ता ।'[7]

4.2.7.0. *Dramatic Technique*

Mattavilāsa satisfies all the requisites of a good Prahasana. On account of its simple theme and decent humour it must be classed

[1] MV, p. 48.
[2] *Ibid.*, pp. 48-49.
[3] See above, p. 110; MV śl. 12.
[4] MV, p. 55.
[5] *Ibid.*, pp. 51-52. 'bho bhikṣo darśaya tāvat....namaḥ kharapaṭāyeti vaktavyam' etc.
[6] *Ibid.*, p. 66.
[7] *Ibid.*, p. 59.

under the śuddha variety. The number of characters in it is five and the play has only one act. It has no 'praveśaka' or 'viṣkambhaka'. The 'Kaiśikī' and the 'Ārbhaṭī' vṛttis have been avoided. 'Bhāratī' vṛtti figures prominently. Hāsya, of course, figures as the pradhāna-rasa. The 'vastu' or the plot is 'utpādya' (invented). The Kāpālika's notice of the loss of the bowl is the 'mukhasandhi' (corresponding to the 'ārambha' and the 'bīja'), and his joy at its recovery is the 'nirvahaṇa sandhi' (which is the same as 'phalāgama' and the 'kārya' achieved). Mattavilāsa does not pose any problem in staging and it just needs one scene-setting viz., the streets of Kāñcī.

4.2.7.1. *Nāndī*

The nāndī in MV is unique in several respects. It is recited on the stage by the 'sūtradhāra' himself and it occurs after the conventional statement 'nāndyante tataḥ praviśati sūtradhāraḥ'. The nāndī śloka[1] is in praise of Lord Śiva. One of the titles of the King, 'avanibhājana' occurs in it. There are veiled references to some of the characters of the play. The word 'Kapālī' refers to the Kāpālika and the word 'bodha' indirectly suggests the Śākyabhikṣu. The word 'nṛtta' in it may be taken as referring to the dance of the drunken people, 'mattavilāsanṛtyāni', [2] which incidentally, has relevance to the title of the play also. It may also be noted here that the name of the play itself contains one of the paradoxical titles of the author, viz. 'mattavilāsa'.

4.2.7.2. *The Prologue*

The prologue here is carried out by the Sūtradhāra and the actress, his wife. She is most probably the actress taking the

[1] Vide MV :

भाषावेषवपुःक्रियागुणकृतानाश्रित्य भेदान् गतं
भावावेशवशादनेकरसतां त्रैलोक्ययात्रामयम् ।
नृत्तं निष्प्रतिबद्धबोधमहिमा यः प्रेक्षकश्च स्वयं
स व्याप्तावनिभाजनं दिशतु वो दिव्यः कपाली यशः ॥ (śl. 1)

[2] *Ibid.*, p. 46

role of Devasomā in the play. The Sūtradhāra's description of her as 'udbhinnaromāñca'...etc., (śl. 2) fits in with the description of Devasomā by the Kāpālika in the śloka 'udbhinnā śramavāribindu'... etc. (śl. 6). The 'naṭī' in the prologue refers to another title of the royal poet, viz., 'guṇabhara'. The author pays glowing tribute to his father Simhaviṣṇupallava in the prologue.

पल्लवकुलधरणिमण्डलकुलपर्वतस्य सर्वनयविजितसमस्तसामन्तमण्डलस्य आखण्डलसमपराक्रमश्रियः श्रीमहिमानुरूपदानविभूतिपरिभूतराजराजस्य श्रीसिंहविष्णुवर्मणः पुत्रः ।[1]

'son of Simhaviṣṇuvarman—the principal mountain in supporting the earth in the form of the Pallava race, who has won over all the feudatory princes by his prudence, who in valour and prosperity is an equal to Indra and who has humiliated Kubera by munificence befitting his prosperity.'[2]

The poet speaks of his own virtues and poetic talents in the same vein. Of these talents one may note the author's reference to his being the chief repository of wise sayings.[3]

'... शत्रुषड्वर्गनिग्रहपरः परहितपरतन्त्रतया महाभूतसधर्मा महाराजः श्रीमहेन्द्रविक्रमवर्मा नाम । अपि च—

प्रज्ञादानदयानुभावधृतयः कान्तिः कलाकौशलं
सत्यं शौर्यममायता विनय इत्येवम्प्रकारा गुणाः ।
अप्राप्तस्थितयः समेत्य शरणं याता यमेकं कलौ
कल्पान्ते जगदादिमादिपुरुषं सर्गप्रभेदा इव ॥ (śl. 5)

The word 'saṅgītadhanaḥ' in the prologue is suggestive of the author's talent in music. It may be noted that Mahendravarman has a title 'saṅkīrṇajāti' probably because he invented the 'saṅkīrṇajāti' variety of tāla.

The entry of the character in the main play is through the device known as 'prayogātiśaya'. It is significant to note that in five

[1] MV, p. 41.
[2] *Ibid.*, p. 72.
[3] *Ibid.*, śl. 3 ff.

of the seven mss. used in Dr. Unni's edition of MV, the prologue ends with the words 'iti sthāpanā' and in the other two we have 'iti āmukham'. The word 'prastāvanā' is not used anywhere. Though these three terms are loosely employed to denote the prologue, there is subtle difference between them and there is reason to believe that these three terms refer to the three stages of a prologue.[1]

4.2.7.3. *Bharatavākya*

Special mention must be made of the Bharatavākya in MV since it is here that the real significance of the play is reflected. It extols the Hindu from of worship and thereby hints at the revival of Hinduism during the time of the author. In it is also mentioned another title of the King, *Śatrumalla.* It may be noted that the deity of the temple built by Mahendravarman at Dalavanur is called 'Śatrumalleśvara'. Another significance of the Bharatavākya is that it seems to be recited from behind the stage after the exit of all the characters from the stage. In most of the available plays, the Bharatavākya verse is recited by one of the characters, before the end of the play.

4.2.7.4. *Time Analysis*

The incidents of the play cover a day's time, approximately from 8 a.m. to 6 p.m. It may be presumed that the Kāpālika and his companion start the procedings in the morning and by the time they reach the liquor shop after roaming in the streets of Kāñcī, it might be around 11 a.m. and the two decide to go for their alms. Buddhists are expected to finish their lunch before mid-day and the Śākyabhikṣu in the play has already finished his lunch before he meets the Kāpālika. By the time the quarrel for the bowl and the mad man episode end with the recovery of the bowl, it is evening. Devasomā in her last speech refers to the evening sky with the moon. The Pāśupata too starts for his 'dhūmavelā' which usually takes place after the sunset.

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[1] Cf. 'Prologue in Sanskrit Drama'—Seminar Paper presented by the present writer at Madras University Sanskrit Department, March, 1978.

4.2.8. *The Prākṛt in Mattavilāsa*

Though a short play MV shows varieties of Prākṛt. Of the five characters only the Kāpālika and the Pāśupata speak in Samskṛt and the rest in Prākṛt. Devasomā and the Śākyabhikṣu speak in the Śaurasenī while the Unmattaka speaks in Māgadhī. Prof. Keith observes[1] that the Prākṛt employed in MV is similar to that in Bhāsa's plays. For instance the particle 'mā' is used along with the infinitive in Prākṛt in the sense of prohibition, in the style of Bhāsa.[2]

4.2.9. *Mattavilāsa on Stage*

In his introduction to the edition of MV, Dr. Unni has given a detailed account of how the play is staged in the Kerala dramatic style of Kūḍiyāṭṭam. He has also appended to the text, a metrical commentary or ṭippaṇī of unknown authorship. The work has 41 stanzas and explains the mode of enactment of the play in the Kūḍiyāṭṭam.

Kūḍiyāṭṭam is an ancient traditional art of the staging of Sanskrit drama in Kerala. King Kulaśekharavarman of 10th century is credited with the popularisation of this art. Kūḍiyāṭṭam is somewhat different from the forms of dramatic representation prevalent in other parts of the country. In it, Sanskrit dramas are not rendered as they are. They are adapted to suit the local needs. There will be a lot of digression from the original narrative. The performance will thus last for 40 hours or more, spread over 7 or 8 days normally. The vernacular, Malayālam, is used extensively, especially for characters like vidūāṣaka. There will be more music and dance than normally found in Sanskrit drama. The Kūḍiyāṭṭams are usually staged during the temple festivals in the temple—theatres called 'Kūttambalam'. The Cākyārs, the Nambiars and their women 'Nañyars' enact these plays. A special kind of drum called 'mizhavu' is played during the performance.

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[1] Sanskrit Drama, p. 181.

[2] Cf. devasomā : bhaavam, mā mā mama kāraṇāde vadbhangeṇa tave ave khaḍedum (p. 44).

The adapted version of MV for the Kūḍiyāṭṭam stage is given a totally religious colour. The reference to Śiva in the opening stanza affords scope for the narration of the entire story of Śiva-Pārvatī marriage. Verses from Kālidāsa's 'Kumārasambhava' are also quoted at appropriate places. The farcical element of the play is almost completely suppressed.

Nevertheless MV occupies a unique place in the Kūḍiyāṭṭam tradition. Its popularity is hinted at by Nīlakaṇṭha (10th century) the author of Kalyāṇasaugandhika, thus: 'nṛtyan-mattavilāsajām dhanapateḥ prītim kariṣyāmyaham.'[1]

4.2.10. *Episodes, Allusions and other References*

Though essentially a farce, MV makes references to certain episodes and allusions from purāṇas and other texts, revealing the author's firm grounding in the Hindu traditional lore. The Kāpālika in the play feels that though polluted by the Buddhist monk, his begging bowl can be purified by an expiatory rite. Reference is made here to Lord Śiva's assuming His terrible aspect, 'Bhairava' for removing the pride of Brahmā. He chopped off one of the heads of Brahmā and carried his skull in his hand and thus came to be called 'Kapālin'. Reference is made to the Vedic legend of Indra's killing Vṛtra in the same context. The poet refers to two Mahābhārata characters, Ghaṭotkaca and Bhīmasena in another context,[2] which does not, of course, carry any special significance. Towards the end of the play there is a reference to the Kirāta-Arjuna episode.[3]

The poet also mentions 'Kharapaṭa'[4] an eponymous author of a treatise on the art of thieving. Kharapaṭa has been mentioned by Kauṭalya[5] and Bhāsa.[6] The Tamil epic Silappadikāram refers to one 'tandirakaraṇam' which is explained in the

[1] Quoted in Dr. N. P. Unni's edition of MV, p. 32.
[2] *Ibid.*, p. 63.
[3] *Ibid.*, śl. 22.
[4] *Ibid.*, p. 52.
[5] Arthaśāstra IV. 8.
[6] Cārudatta III. śl. 10 f.

commentary as Kharapaṭa's treatise on theft.[1] Kharapaṭa is sometimes identified with Mūladeva (also known as Karṇīsuta) an outstanding figure in Kathā literature.[2]

4.2.11. *MV and other Rūpakas*

MV shows considerable influence of Bhāsa's plays over it. The opening remark of the play with 'nāndyante tataḥ praviśati sūtradhāraḥ', certain similarities in Prākṛt,[3] the lunatic speaking in Māgadhī like his counterpart in the 'Pratījñāyaugandharāyaṇa', and the repeated usage of the expression 'aho nu khalu' and 'kim nu khalu'—may be taken as proofs in this direction. The Buddhist code of conduct is reproduced almost *verbatim* from the Bhagavadajjukīya.

MV has influenced later Prahasanas to a great extent. Degraded monks belonging to different religious sects are to be found in a number of later Prahasanas. Kukṣimbhara in the Kukṣimbharabhaikṣava and Viṣṇumitra in the Madanaketucarita, are prototypes of the Śākyabhikṣu of MV. The street scene has become the chief venue in a number of later Prahasanas like the Kukṣimbharabhaikṣava on the model of the MV.

The verse 'peyā surā...' has been attributed to Bhāsa by Somadeva in his Yaśastilaka.[4] But nowhere do we find this verse in the available thirteen plays of Bhāsa. The allegorical drama Prabodhacandrodaya of Kṛṣṇamiśra also seems to have been influenced by MV to a large extent.[5] The whole of its third act where the Jain, Buddhist, Kāpālika and Digambara monks appear seems to have been modelled on MV. All the monks are pseudo-ascetics given to worldly pleasures. The Buddhist monk

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[1] Silappadikaram, Book II, story 16, line, 180. Pub. Saiva Siddhānta Society, 1970.

[2] Introduction to Avantisundarikathā, KSR Institute, Madras, 1957.

[3] See above, p. 121.

[4] Yaśastilaka, Vol. II, p. 251.

[5] See article, 'Kṛṣṇamiśra's indebtedness to Mattavilāsa'—Viśveśvaranand Indological Journal, Vol. XII pp. 119-126.

in the Prabodhacandrodaya for instance, is happy about the provision for sensual enjoyment in his religion.

आवासो लयनं मनोहरमभिप्रायानुरूपा वणिङ्-
नार्यो वाञ्छितकालमिष्टमशनं शय्या मृदुप्रस्तराः ।
श्रद्धापूर्वमुपासिता युवतिभिः क्लृप्ताङ्गदानोत्सव-
क्रीडानन्दभरैर्व्रजन्ति विलसज्ज्योत्स्नोज्ज्वला रात्रयः ।। (III. 9)

He openly boasts of his achievement :

रण्डाः पीनपयोधराः कति मया चण्डानुरागाद्भुज-
द्वन्द्वापीडन-पीवरस्तनभरैर्नो गाढमालिङ्गिताः ।
बुद्धेभ्यः शतशः शपे यदि पुनः कुत्रापि कापालिनी-
पीनोत्तुङ्ग-कुचावगूहनभवः प्राप्तः प्रमोदोदयः ।। (III. 18)

4.2.12. *State of Society as represented in the MV*

The social conditions as represented in MV give a good account of the Pallava rule during the reign of King Mahendravarman. The prologue mentions about six classes of enemies the King had to face ('śatruṣaḍvarganigrahaparaḥ).[1] Of course this usually may be taken as the internal enemies viz., kāma, krodha, lobha, moha, mada and mātsarya. But history tells us that after coming to power Mahendravarman conquered the Cholas, the Pāṇḍyas and halted the advances of the King Pulakesin II. He conquered the Gāṅgas, Kadambas and Rāṣṭrakūṭas also. Though the state was thus constantly at war, the normal life of the citizens was not much affected. Kāñcī, the capital was an important seat of learning in the South and was a meeting place of scholars from different parts of the country. The city was also famous for its beauty and splendour. Art and architecture flourished well. Artists were rewarded suitably.[2] Qualified judges attended to the legal problems of the city. Cases were enquired

[1] Cf. MV, prologue.
[2] *Ibid.*

into and justice was always upheld.[1] Polygamy was perhaps quite common as evident from the Sūtradhāra's statement.[2]

There was complete religious freedom. People were free to switch over from one religion to the other. Ascetics belonging to different religious sects like the Kāpālikas, the Pāśupatas, the Buddhists and the Jains pursued their religious activities without interference. They often debated fiercely with one another on the relative superiority of their own sect over the rest. Ascetics generally lived in their respective temples of worship. The poet refers to the 'Ekāmra' temple of Kāñcī, near which the Kāpālika resided. On one of the pillars of the Ekāmranātha temple we have an inscription of King Mahendravarman. The poet also makes mention of the Rājavihāra of the Buddhist monks. According to Hieun Tsang, the city of Kāñcī was about six miles in circumference. He notes that there were more than a hundred Buddhist monasteries with more than ten thousand monks. To the south of the city was a large monastery where scholars used to assemble for discussions. It is perhaps this monastery which is referred to as 'Rājavihāra' in the MV.[3]

People respected the religious monks and offered them 'bhikṣā'. This easy access to food had its side-effects too. Men with no deep religious motive took to asceticism and brought down the prestige of their religion. The Kāpālika and the Śākya-bhikṣu depicted in the MV belong to this class. Though clad in yellow robes, they carried on unabated, every kind of irreligious act. The Buddhist society as reflected in the play shows corruption at its height, which paved way for its rapid decline in India.

The state of society depicted in MV is in general, one of peace and prosperity. But it is difficult to say much about the way of life led by the general public in MV's time since it presents only one side of the picture, viz., the life led by pseudo-religious mendicants of different sects. It may however be noted that MV reveals a revival of Hinduism in South India, recovering the

[1] Cf. MV, śl. 15.
[2] Cf. MV, Prologue.
[3] *Ibid.*, p. 92.

lost ground from Buddhism and Jainism. The Bhakti cult spread by the Nāyanmārs and the Āḷvārs was chiefly responsible for the revival of Hinduism in this part of the country. King Mahendravarman who had embraced Jainism in the early part of his life, switched back to Śaivism in later years, probably due to the influence of saints in general and that of the great Nāyanmār, Tirunāvukkarasar in particular.[1] The extolling of the sacred fire in the Bharatavākya reveals the author's firm faith in the Hindu form of worship and his interest in its revival.

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1. See 'Mahendravarman' by Mylei Sini Venkataswami, Shaiva Siddhānta Publication, Madras-1 *Jan.* 1959 (Tamil), p. 33. 'History of Tamil Nadu' by N. Subramaniam, Koodal Publishers 217-A, South Masi Street, Madras-1 p. 152-153.

3. HĀSYA CŪḌĀMAṆI

4.3.1. After the Mattavilāsa, there is a dark period in the history of Prahasana literature for nearly five centuries (7th to 12th Century A.D.). No Prahasana belonging to this period has come down to us. Then we have the Laṭakamelaka of Śaṅkhadhara Kavi and the Hāsyacūḍāmaṇi (Hā. Cū.) of Amātya Vatsarāja written during the 12th Century. While the Laṭakamelaka is a Vikṛta type of Prahasana, the first of its kind preserved, Hā. Cū. is a delightful śuddha piece. The hero of Hā. Cū., Jñānarāśi by name, is a teacher who claims to possess the knowledge of many things including Astrology but he cannot stand in comparison with the Parivrājaka Yogin of the Bhagavadjjukīya. Nevertheless on account of its theme, nature of characters employed and the language which is free from coarseness and vulgarity, Hā. Cū. should justly be called a śuddha type of Prahasana.

Vatsarāja was a minister under the Cālukyan King Paramārdideva of Kālanjara, who reigned from 1163 to 1203 A.D.[1] He continued in the same capacity under his son and successor, King Trailokyavarmadeva (1204 to 1241 A.D.). Vatsarāja wrote six dramas each belonging to one variety of rūpaka.[2] They are :

(*i*) Karpūracarita, a Bhāṇa, (*ii*) Tripuradāha, a Ḍima, (*iii*) Rukmiṇīharaṇa, an Īhāmṛga, (*iv*) Samudramathana, a Samavakāra, (*v*) Hāsyacūḍāmaṇi, a Prahasana and (*vi*) Kirātārjunīya, a Vyāyoga. Of these, the first five were presented before King Paramārdideva and the last one at the bidding of King Trailokyavarman.

The Karpūracarita Bhāṇa is a one-act monologue. The hero, Karpūraka, a Viṭa, narrates the experiences of his erratic life and how he won over his beloved by deceitful means. The Ḍima piece, Tripuradāha, is a four-act play, based on the Purāṇic story of the destruction of the three cities of the demon, Maya by Lord Śiva. The Rukmiṇīharaṇa is based on the well-known Purāṇic

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[1] See Keith, Sanskrit Drama, p. 265.

[2] These six plays appeared under the title 'Rūpakaṣaṭka' in the G.O.S. VIII. 1918.

story from the Bhāgavata. The Samudramathana is a Śamavakāra in three acts, dealing with the legend of the churning of the milky ocean by the gods and the demons and the consequent emergence of several precious objects including Goddess Lakṣmī. Bhāravi's *mahākāvya,* Kirātārjunīya, has provided the theme for the Vyāyoga piece of its namesake. The Ḍima, Samavakāra and Īhāmṛga pieces are the earliest of their respective types of rūpaka that have come down to us. Evidently Vatsarāja, with no model play available for him, has based these plays on the theory found in the dramaturgical works. It may be noted that Tripuradāha and Samudramathana are also the names of the plays supposed to have been staged first by Bharata before the gods. The Prahasana under study, the Hāsyacūḍāmaṇi is a two-act play with hāsya as its predominant sentiment.

Dramatis Personae

Sūtradhāra, the stage manager.
Pāripārśvika, his assistant.
Kapaṭakeli, the mother Gaṇikā.
Madanasundarī, the heroine.
Kokila and Pārāvata, male attendants on Kapaṭakeli.
Kusumikā and others, female attendants in Kapaṭakeli's house.
Jñānarāśi, the teacher.
Kauṇḍinya, his disciple.
Mudgaraka, male attendant on Kapaṭakeli.
Kalākaraṇḍaka, Madanasundarī's lover.

4.3.2. *The Plot*

In the opening scene, we find Kapaṭakeli, the *gaṇikā*-mother waking up from her slumber and feeling happy that the liquor that she took the previous night had worked well. A maid servant enters now and conveys the bad news relating to the theft of jewels from her house. The shocked Kapaṭakeli surmises that her daughter Madanasundarī herself might have given the jewels to her lover Kalākaraṇḍaka in order to aid him in gambling. Anyhow she wants to approach the monk Jñānarāśi with a view to

find out the actual theif. She wakes up her attendant Mudgaraka who grudgingly remarks that her avariciousness is justly punished. She tempts him with a drink of wine and he promises to accompany her to the *maṭh* of Jñānarāśi.

At the *maṭh* we find Jñānarāśi teaching his pupil Kauṇḍinya. The following interesting discussion takes place between them.

Teacher : Have you got by heart the two ślokas that I taught?

Student : I have got them by my belly, Jñānarāśi.

Teacher : (Angrily) Fool ! Why do you call me by my name?

Student : Should I not call you by your name?

Teacher : Fool, you should not address the 'guru' (teacher) by name.

Student : Then how to mention the mountain? (which is also 'guru'—big)

Teacher : I used the word 'guru' in the sense of 'teacher' and not in the sense of 'big'. You must address me as 'Sir' or as 'Teacher'.

Then the student misquotes the ślokas he had learnt, which give an entirely different meaning. The teacher scolds him for having changed the 'varṇa' (letters) in the original śloka. The student takes the word in the sense of 'colour' and maintains that he had not changed the colour of what the teacher had written with a white chalk. Again the teacher has to appeal to the commonsense of his disciple.

After some more exchanges like this, the student feels that what the teacher had prescribed is difficult to learn and that there is very little use of what he has learnt. He requests the guru to teach him the 'kevalīvidyā' by which he can gain instant money at the cost of others. The teacher despises him saying that it is wrong to aspire for others' wealth, and as such 'kevalīvidyā' would not be imparted to him. The student is quick to remark that perhaps the teacher himself does not know the 'kevalīvidyā'.

Meanwhile Kapaṭakeli and Mudgaraka enter and wait outside. Sensing that there is somebody at the doorstep, Jñānarāśi boasts

loudly about his talents. He knows the origin and end of all beings in the world. He would even restore the stolen goods at once. On hearing this, Kapaṭakeli is happy that she has approached the right man. She appears before the teacher and after offering her salutations places her problem before him. The teacher asks his student to bring the Kevalīpustaka and the resourceful student asks Kapaṭakeli to offer worship to the book with gold, and makes her part with her ring. After some tall talks and false pretentions the teacher decides to find out the culprit by some numerological calculation in which he fumbles very badly. Deciding within himself that arithmetic is not his field, he decides to adopt some other procedure. He writes down the names of all the members of the family and wants to pinpoint the thief by fluke. After sometime he announces that Kapaṭakeli must have stolen the jewels. (Evidently he has forgotten that Kapaṭakeli is the name of the client). Mudgaraka laughs loudly and wonders whether she would burgle her own jewels. Jñānarāśi realises his mistake but hushes it up by calling Kapaṭakeli aside and telling her that he purposely uttered her name so that others may not know the real thief and caution him before being caught. He also suggests that she must enquire her servants Kokila and Pārāvata and permits her to leave.

The teacher now remembers that his devotee Kalākaraṇḍaka has sought his blessings for winning the gamble that day. Hence he must perform meditation for the sake of his devotee. With his disciple he resorts to a quiet garden for meditation. Here ends the first act.

In the beginning of the second act, we find Jñānarāśi engaged in meditation and the student standing by his side. Kauṇḍinya asks his teacher to stop his meditation which is definitely going to be futile since Kalākaraṇḍaka is not likely to win. They must rather resort to some other shady place in the garden and escape from the heat of the midday sun. The teacher agrees readily. They now observe Madanasundarī and her Ceṭī entering the garden. Though attracted by her beauty himself, he reprimands the student for appreciating her beauty. He then complains of high fever and asks the student to bring a birch-leaf and a pen

to compose a mantra which would treat the fever. He actually writes a 'vaśīkaraṇamantra' in order to captivate the heart of Madanasundarī and asks Kauṇḍinya to powder the leaf, mix it up with sandal paste which when applied on his body would contain the fever. Kauṇḍinya finds to his surprise the name of Madanasundarī and a vaśīkaraṇamantra on the leaf. He knows the intention of the teacher but wants to outwit his own teacher. How can he permit him to acquire Madanasundarī whom he himself loves? He erases the name of Madanasundarī from the leaf and writes instead the name of the old Kapaṭakeli. Unaware of this, the teacher applies the paste all over his body. He orders Kauṇḍinya to go and bring flowers for his worship since he does not want the presence of the student when the vaśīkaraṇamantra starts working. But the clever student climbs a tree nearby and wants to observe the effect of the mantra on Kapaṭakeli. Now under the spell of the vaśīkaraṇamantra Kapaṭakeli approaches the monk with flowers and openly solicits him. In order to project her image as still young she calls Madanasundarī her elder sister. She also informs the monk that the stolen jewels have been recovered. She appeals to the teacher to abandon his 'kaṣāya-vastra' so that she can apply sandal paste on his body. The angry monk tries to avoid her and even starts beating her up. The old woman calls for her servants Kokila and Pārāvata. The two are already in search of the monk in order to settle an account with him since he has branded them as thieves. On seeing them even from a distance the monk is frightened and falls flat at the feet of the old *gaṇikā* and requests her to save him from the two rogues. Kapaṭakeli suggests that he should sit pretending to be in deep meditation. The two approach the teacher and provoke him. They identify the ring on his finger to be Kapaṭakeli's and take their mistress to task, 'sādhu amba, sādhu, sarvasvam etasya samarpayasi. corikā-kalaṅkam punar-asmākam mastake āropayasi.' The two catch hold of the teacher by his hands and feet and swing him right and left. The helpless Jñānarāśi calls for his student Kauṇḍinya. Kauṇḍinya who is atop the tree observing the fun comes down and poses himself as the keeper of the garden. He accuses Jñānarāśi of stealing flowers

from his garden and says that he deserves to be beaten up. But Kokila is shrewd enough to identify him to be the disciple of Jñānarāśi. Kokila and Pārāvata tie up both the teacher and student to a nearby tree. The clever Kauṇḍinya shouts loudly, 'Let the hidden treasures remain in their respective places for ever. Let the world remain poor for ever. The teacher who is the only man who knows where the treasures are hidden, is going to be killed by these people.' Kauṇḍinya's trick works and the two stop beating the teacher and fall flat at his feet begging pardon and requesting him to reveal the places of the hidden treasure. The teacher asks Kauṇḍinya to bring the 'lāngalīrasa' and applies it to the eyes of the two greedy fellows and also to Kapaṭakeli at her request, and assures them that they would be in a position to see the hidden treasures when the charm begins to work. All the three are rendered temporarily blind and also experience severe irritation in their eyes. Kokila and Pārvāvata now realise that they have been deceived. But they catch hold of the teacher and the student and taking out the ointment from their eyes apply it forcibly in their eyes too. These two also now experience a burning sensation in their eyes. The teacher wonders whether Kauṇḍinya had brought the wrong ointment. As all the five stumble over one another in total blindness, Kalākaraṇḍaka and Madanasundarī arrive on the scene by chance. At the request of the teacher they bring water from a nearby pond and help the people wash their eyes. Kokila and Pārāvata accuse the teacher of the mischief but Kalākaraṇḍaka orders them to keep quiet. He praises his teacher in glowing terms and asks everybody to apologise to the teacher. Kalākaraṇḍaka thanks the teacher profusely for his prayers due to which he gained success at the gamble and the play comes to an end with the usual Bharatavākya.

4.3.3. Character Study

4.3.3.1. *Jñānarāśi* (lit. Heap of Knowledge)

Jñānarāśi, the teacher-monk in the play is a typical Prahasana character, a pseudo-religious man of the Bhāgavata school. His is only a paradoxical name since his ignorance is exposed

at every instance. He became a Bhāgavata since he failed miserably in his earlier career as an astrologer. He predicted a win for a king who took to battle, but when his prediction failed, the defeated king wanted to kill him. In order to escape the wrath of the king he took to *saṁnyāsa.*

He is a hypocrite of the first order. He has only a superficial knowledge of the scriptures but would pose as though he knows everything. When his disciple pesters him to teach the *kevalī vidyā*, he evades him saying that it should not be taught to talkative persons. The student wonders whether the teacher knows the *kevalīvidyā* at all. Jñānarāśi professes to know it but does not want to practise it since such a practice brought about calamity in his own family. Being insisted by his student, the teacher decides to impart the first step in the art of prediction.

किं वाग्भिर्निकषो हि नः फलमिति स्याद्गूढगर्वग्रहः
प्रश्नेष्वाविलमुत्तरं विरचयेन्न व्याहरेन्निर्णयम् ।
सिद्धं कार्यमवेक्ष्य निश्चितमिदं पूर्वं मयासीदिति
स्फारं स्फारमुदीरयेदुपचरेत् किञ्चिन्मृषा साक्षिणाम् ।। (I, 18)

'You must assume airs and keep saying that you do not attach importance to money. You must give confusing and vague replies for queries. Never should a clear-cut answer be given. Knowing about success in an enterprise, you must say that you predicted it already. You must always indulge in tall talks and keep false witnesses in good humour.'

चिन्ताचुम्बितचेतसा न रचितः प्रश्नः प्रशस्तस्त्वया
नूनं सम्यगुपश्रुतिर्न भवता ज्ञाता ग्रहीतुं तदा ।
त्वद्दोषेण फले भ्रमोऽयमभवद्विद्या हि नः केवली
कल्पान्तेऽपि न कम्पते जनमिति प्रत्याययेद् वञ्चितम् ।। (I, 19)

'In cases of reverse you must sit as though lost in meditation or keep saying that the client has not put a relevant question or that he has not properly reported the 'upaśruti' (unseen messages)

or that the reverse is due to his (the client's) own sin and that the 'kevalīvidyā' as a Science, is quite infallible. You must keep people at bay by your deceitful means.'

One must also boast of his powers as he himself demonstrates.

मद्भ्रूभङ्गि-समादिष्टा कुम्भदासीव भूरियम् ।
निधानकुम्भसम्भारं गेहे कस्य न ढौकयेत् ॥ (II, 10)

True, the deceitful tricks adopted by Jñānarāśi brought him success and fame. As soon as she comes to know of the theft in her house the first thing that strikes Kapaṭakeli is to approach him. Kalākaraṇḍaka has immense faith in the powers of this cheat. But alas, luck runs out for the monk at a crucial time when he is caught by the two rogues Kokila and Pārāvata. Though a monk, he is not free from the worldly desires. He is deeply attracted by the beauty of Madanasundarī.

उन्मुच्य दूरमपयाति यथा यथेयं छायेव मन्मथतरोस्तरलायताक्षी ।
अङ्गानि मे प्रसभमेष तथा तथैव क्रोडीकरोत्यहह दुर्विषयप्रतापः ॥
(II, 4)

Even the stone slab where she sat is enchanting for him. He simply wallows over it. But he advises his student to control the sense-organs and be disciplined. Though greedy for money, he poses as though he is the least interested in it. When Kapaṭakeli offers the ring, he behaves likewise.

ज्ञानराशिः—(स्वगतं सहर्षं) स्वीकृतः तावदस्माकम् अनया मनोरथः । तथापि निरीहतामेव अभिनयामि ।
'न जानामि न गृह्णामि मम किं चिन्तयानया ।
अनङ्गीकार एवायं दाम्भिकानां महाफलः ॥' (I, 21)

For all his boasting he is in reality an ignorant fellow. He does not know even simple arithmetical addition. For him, five plus thirteen is twenty. When the mistake is pointed out, he manages

the situation by saying that it is a different type of calculation that is adopted in his method. He fares no better in astrological calculations.

यदि पश्यति रविसूनुः विंशस्थानस्थितं व्यतीपातम् ।
यदि राहुः शकटभेदी स भवति कटुश्च मेषस्थः ।। (I, 23)

रविरङ्गारकलग्ने भवति यदा पापवीक्ष्यमाणश्च ।
अर्धशरीरभावं प्रश्ने ब्रूयात्तदा नियतम् ।। (I, 24)

The mention of the 20th house (there are only 12 houses) and the 'aṅgārakalagna' (there is no such lagna) are enough to point out his total ignorance in astrology.

Jñānarāśi is, of course, resourceful. When he announces that Kapaṭakeli is the thief, forgetting that it was she who brought the complaint, he manages the situation by calling Kapaṭakeli aside and convincing her that it was just one of the tricks to find out the real culprit. None can beat him in showmanship. When the student offers him Kapaṭakeli's ring he talks philosophy.

जरामृत्युव्याधिव्यसनघटनैकाग्रहृदयो
विपर्यासं यस्याः प्रगुणयति कालः प्रतिकलम् ।
तनौ तस्यामस्याममलमलमलङ्कारघटनम्
ज्वलद्वह्नौ गेहे रचयति चतुष्कानि कतमः ।। (I, 25)

When the student suggests that they go to the Mādhavīmaṇḍapa to have a good look at the harlot who had come there, he declines but resorts to another vantage point from where he can see the girl much better, which evokes the admiration of the student 'ahe upādhyāyaḥ, suṣṭhu khalu eṣā ihasthitena pralokyate, (II. bet. śls 1 and 2). Though he appreciates within himself, the remarks made by Kauṇḍinya on the beauty of Madansundarī, he scolds the disciple : '(svagatam) samyagāha kauṇḍinyah (prakāśam-sakrodhamiva) re re, kim pralapasi, āh, pāpa, śāpodakena nirvāpayāmi tvad-durvinaya-pāvakam.' (II, bet, śls. 3 and 4).

He has no firm control over his mind and allows it to waver at its will. Being captivated by the beauty of Madanasundarī he wants to acquire her through the *vaśīkaraṇamantra*, which of course, misfires due to the mischief of the disciple. The teacher too does not lag behind in mischief-making. He promises to make Kokila and Pārāvata see the hidden treasure by applying the so-called *lāṅgalīrasa* in their eyes. Kokila comes forward first, and the other fellow wants to wait and see whether the teacher's charm works. As suspected the teacher's charm is a mere hoax and Kokila says that he is not able to see anything, leave alone the treasure. Pārāvata becomes suspicious. But the mischievous Jñānarāśi calls Pārāvata aside and tells him

'वत्स, पारावत, सत्येयं जनोक्तिः "अर्थातुराणां न सुहृत् न बन्धुः", यद्यं पश्यन्नपि न कथयति तत्त्वम्, अन्यदेव दर्शयामि ।'

(II. bet. śls. 11 and 12)

Pārāvata is also thus deceived. But the two rogues have the last laugh as they catchhold of the teacher and forcibly apply the ointment to his eyes, thus making the teacher lick his boots. As a result, the teacher is also rendered temporarily blind. For all his fool-hardiness the teacher has some luck. Kalākaraṇḍaka, his ardent disciple, not only saves him from the tight corner but pays glorious tributes to him. He calls the teacher a 'Jagadguru' and says that there is nothing that one cannot achieve by his grace.

'नास्त्यसाध्यं किमपि मे भुवने भवदनुकम्पासनाथस्य ।'

(II. bet. śls. 12 and 13)

4.3.3.2. *Kauṇḍinya*

Kauṇḍinya, the disciple of Jñānarāśi, belongs to the same class of such disciples, whom we can come across in works like the Bhagavadjjukīya—impertinent, penny-wise and pound-foolish, and fault-finding. When the teacher pulls him up for calling him by his name saying 'तत्कथं शैलानां नाम गृह्यते ।' Kauṇḍinya asks, 'धिङ्मूर्ख, न गृह्यते गुरूणां नाम', 'taking 'guru

to mean 'big' instead of 'teacher'. Again when the teacher refers to his wrong usage of the 'varṇa' (letters), he says he has not changed the 'varṇa' (colour) of what the teacher had written. Inspite of his foolishness, he considers himself to be a 'medhāvin' and accuses his teacher of being jealous of him.

'किं मां ताडयसि ? एते खलु हताशा उपाध्याया न सहन्ते आत्मनः समधिकमेधाविशेषं शिष्यम् ।'

(I. bet. śls. 12 and 13)

He is not really interested in studies. He cannot recite even a single śloka correctly due to his utter lack of concentration while being taught. His only interest is how to get some quick money.

'उपाध्याय, सुष्ठु कट्वक्षरं तवैतद् अध्ययनम्। न च एतेन किमपि प्राप्यते। तन्मां केवलीविद्याम् अध्यापय, यया मे जनस्य धनानि स्वाधीनानि भवन्ति ।'

(I, 15-16)

He never misses an opportunity to criticise his own teacher. When the teacher refuses to impart the 'kevalīvidyā', he remarks :

'अलभमानः एवं मन्त्रयसि । न च त्वं जानासि केवलीविद्याम् ।'

(I, 16 and 17)

When the teacher narrates the calamities that have befallen his family due to the practice of the 'kevalī', the student remarks

'ज्ञातं तावत् विपौरुषं युष्माकं ज्ञानमाहात्म्यम् ।'

(I. 17-18)

When the teacher hesitates to accept the ring presented by Kapaṭakeli, he sarcastically remarks,

'उपाध्याय, तवैवाहं शिष्यः । किं मां प्रत्याययसि । गृहाण तावत् ।'

(I, 25-26)

He knows pretty well about the limitations of his teacher. When the teacher pretends to perform 'mantrajapa' for the welfare of his devotee, he asks him to stop it forthwith.

'उपाध्याय, बहुसंख्यया कृतो मन्त्रजपः । जाने जितमेव कलाकरण्डकद्यूतकरेण । न खलु ते विलम्बितप्रभावो मन्त्रः ।

(II. before śl. 1).

When the teacher vows to curse him by sprinkling water from the water pot (kamaṇḍalu) for mentioning the name of Madanasundarī, he ridicules him by saying—

'किमकारणं कमण्डलुजलं प्रवाहयसि ? क्लमिष्यसि मध्याह्नतृष्णया, जानामि तव प्रभावम् ।'

(II, 3-4)

He is adept in reading the mind of his teacher. When the teacher avoids the 'mādhavīmaṇḍapa', and resorts to another place pretending 'vairāgya', he knows fully well that the teacher had only chosen a better place from where he can have a good look at the harlot. He is fickle by nature. He is attracted even by the voice of Madanasundarī and does not like to be disturbed by the teacher.

ज्ञानराशिः—कौण्डिन्य, किमस्माकमिह निस्सङ्गानाम् । तदेहि । गच्छावः ।

कौण्डिन्य—उपाध्याय, तिष्ठ, तिष्ठ, तव दुरध्ययनदूनौ शीतलायतः कर्णौ एतयोः मधुरालापैः ।

(II, 3-4)

Kauṇḍinya is very shrewd at times. Kapaṭakeli approaches the teacher with the problem of theft in her house and the teacher bids Kauṇḍinya to bring the 'kevalīpustaka'. Without even a hint from the teacher Kauṇḍinya asks Kapaṭakeli to offer her golden ring as 'dakṣiṇā' for the 'pūjā'. He has a fine sense of humour and plays a practical joke on his teacher by changing the name in the 'vaśīkaraṇamantra', as a result of which we have a truly comic situation with the old Kapaṭakeli making amorous advances to the monk. When Kokila and Pārāvata beat up the teacher he simply watches the fun from a tree top. When he faces the danger of being found out, he jumps down from the tree and poses himself as the keeper of the garden. Even when

he is recognised to be the student of Jñānarāśi and bound, he does not flinch a little. He shouts aloud that they are going to be killed and that the hidden treasures are going to remain idle for ever. The trick works and the two rogues release both the teacher and the disciple and ask for pardon. Kauṇḍinya is responsible for the climax-fun when he brings the wrong ointment instead of the intended ' lāṅgalīrasa '.

The other characters in the play, viz., the lovers, Kalākaraṇḍaka and Madanasundarī and the two servants Kokila and Pārāvata have only limited role in the play.

4.3.4.0. *Literary merits of the play*

With BA and MV serving as his model plays, Vatsarāja has structured his play meticulously infusing it with a number of Prahasana elements. The chief merits of the play are its excellent theme and classic humour arising out of both situations and characters.

4.3.4.1. *Hāsya in the Hāsyacūḍāmaṇi*

As the title i.e., Crest-jewel of Humour suggests, the play abounds in true and good hāsya. The hypocritic teacher, the impertinent student and the foolish Mudgaraka are the chief contributors to hāsya in the play. Th effect of the vaśīkaraṇa-mantra on the old Kapaṭakeli, the treatment meted out to the teacher by Kokila and Pārāvata and the ' lāṅgalīrsa ' episode are the most amusing situations in the play. On coming to know of the theft in their hourse the servant Mudgaraka is surprised, ' na tathā mām bādhate arthanāśo yathā āryā'pi iti parābhavaḥ· na khalu agniḥ kenāpi dagdhaḥ śrūyate '. (Act I, bet. 7 and 8). The conversation between the teacher and the student already quoted above[1] is another instance of good humour. Kauṇḍinya has very poor memory and recites even the well-known ślokas in a wrong way which give a totally different meaning.

आलोक्य सर्वगात्राणि (सर्वशास्त्राणि) विचार्य च पुनः पुनः ।
इदमेकं तु निष्पन्नं ध्येयो नारीजनः (नारायणः) सदा ।।

(I, 11)

[1] See above, p. 129.

नमस्ते पुण्डरीकाक्ष नमस्ते विश्वतापन (विश्वभावन) ।
नमस्तेऽस्तु मृषाकोष (हृषीकेश) महापुरुषकूर्चक (पूर्वज) ॥

(I, 12)

The teacher's abortive attempts to find out the culprit, his atrocious astrological calculations, the vain boasting of the teacher and his being exposed by the student, the śṛngārābhāsa figuring in the love-sickness of the teacher, the play on the words 'nidhāna' (treasure) and 'nidhana (death)[1] are other instances of hāsya in the play.

4.3.4.2. *Prahasana elements and the vīthyaṅgas in Hāsyacūḍāmaṇi*

The conversation between the teacher and the disciple already referred to above[2] is an instance of the prhasana element 'vyāhāra'. The following passage is an instance of the Vīthyaṅga, 'avalagitam'.

कपटकेलि:—(सप्रश्रयम्) भगवन्, अद्य मे रजन्यां मुषितं सर्वस्वम् । अर्पयतु भवान् ।

शिष्य—(ससंभ्रमम्) किं मन्यते, अद्य रजन्यां मठं मुक्त्वा न कुत्रापि गतः उपाध्यायः ।

कपटकेलि:—(कर्णौ पिधाय ससंभ्रमम्) शान्तं पापं, ज्ञानशक्त्या चोरं ज्ञात्वा अर्पयतु इति मया मन्त्रितम् ।

(I, 20-21)

The disciple calling himself *amedhāvin*[3] and the boasting of the teacher[4] are instances of the Vīthyaṅga 'chalam'. There are a number of instances of the Vīthyaṅga 'prapañca' (corresponding to the Prahasana element 'anṛtam'), which is based on false praise. Observing the shallowness of his teacher with respect to astrology, the student says, 'aho upādhyāyasya māhātmyam! sakalā api śālihotragāthāḥ kaṇṭhe kṛtāḥ' (I. 24-25), which is one

[1] Cf. Act II, 10-12.
[2] See above, p. 129.
[3] Cf. Act I, 12-13.
[4] Cf. Act I, 20.

such instance of prapañca. The love-sickness of the old Kapaṭakeli under the influence of the love-charm (vaśīkaraṇamantra) may be cited as an instance of the Prahasana element, ' vibhrānti '.

4.3.5. *Dramatic Technique*

Laṭakamelaka and Hāsyacūḍāmaṇi are the earliest two-act plays in Prahasana literature. Curiously Keith (p. 265) calls it (Hā. Cū) a one-act piece. The first act may have to be divided into two scenes. The first scene is laid in Kapaṭakeli's house and the next in Jñānarāśi's *maṭh.*

Vatsarāja excels in the effective usage of the ' svagata ' technique. The ' aside ', extensively employed in the play, helps shielding the hypocrite teacher from the other characters. Unaware of his weaknesses and limitations all the other characters (excepting Kauṇḍinya) show high regard for him. Kalākaraṇḍaka even goes to the extent of calling him a ' jagadguru '. But the audience do very well know about his amorous inner inclinations, greed for wealth etc., through his ' svagata ' utterances, which add to the comic effect of the play.

4.3.5.1. *Nāndī and the Prologue*

The play opens with two Nāndī ślokas. In the first śloka,[1] the poet invokes the blessings of Lord Śiva who smiles at the sight of Gaṇeśa extending the trunks into the spreading rays of the moon from Śiva's head, thinking them to be the stream of the Ganges. At least three purposes are served by this śloka. (*i*) Invoking the blessings of Lord Śiva, (*ii*) Reference to the moon in compliance to the rules of dramaturgy and (*iii*) Suggestion through the word ' ullāsihāsa ' that hāsya is going to be the main sentiment in the play.

In the second śloka, an imaginary love quarrel between Śiva and Pārvatī is set forth. Pārvatī accuses Śiva by saying, ' You

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[1] kalyāṇam vitarantu vaḥ pṛthujaṭājūṭāgra-vistāriṇas-
te cūḍāśaśinaḥ śiraḥsuradhunīdhārānukārāḥ karāḥ
yānutprekṣya madoṣmabhāravidhure śuṇḍāladaṇḍam mṛṣā
herambe ghaṭayatyanāratamabhūd ullāsihāso haraḥ

have many arms to embrace (as Naṭarāja), many eyes to look at and many lips to kiss. Indeed you are justified in having many wives. Who am I for you?'

At the end of the Nāndī, the Sūtradhāra enters and recites a verse describing the sunset. The Pāripārśvika enters and says that they are to stage a play under orders from King Paramārdi-deva, in connection with the 'Nīlakaṇṭha-yātrā' festival. Since hāsya is best suited for the diversified audience, they may stage the 'Hāsyacūḍāmaṇi', a Prahasana. The sūtradhāra then eulogises the scholarship of King Paramārdideva.[1] The next verse[2] is modelled on the verse 'śrīharṣo nipuṇaḥ kaviḥ' found in the Harṣa plays. The last verse in the prologue which is a 'dhruvā' song sung from 'nepathya', refers to the theft in Kapaṭakeli's house and her plan to approach Jñānarāśi for advice.

4.3.6. *Merits of the playwright*

The chief merits of the poet lie in his excellent handling of the comic sentiment and masterly character portrayal. But the poet has cleverly interspaced the dialogues with traditional teachings of ethical values and religious codes. Man should employ his sense-organs cautiously and should not allow them to wander at their will. It is a pity that people run after worldly pleasures and bind themselves fast, of their own accord, like the deer falling into the trap.

मृगः पाशान् प्रायः परिहरति यत्नेन मृगयोः
प्रमादाद् आविद्धो भवति सहसा शोकविकलः ।
अये मुग्धो लोकः प्रकृतिविषमान् हन्त विषयान्
स्वयं कण्ठे पाशान् घटयतितरां हृष्यतितराम् ।।

(I, 16)

[1] Hā. Cū, 1. 4.

[2] *Ibid.*, 1.5.

परिषदियमुदार-ज्ञान-सौजन्यधन्या
रसपरवशवाणीवत्सलो वत्सराजः ।
अयमपि नटवर्गो नाट्यमुद्राप्रतिष्ठः
फलति सुकृतराशिः प्राक्तनः कोऽप्ययं मे ।।

Adorning the body with ornaments is as useless as decorating a room blazing with fire.[1] There is nothing wrong in the teacher punishing his erring student. The King too punishes the wicked in order to instil discipline in the state affairs. The heat of the Sun's rays, though unbearable, is conducive to the happiness of the earth.

नृपतिरखिललोकान् पालयत्यात्तदण्डः
सुखयति जगदर्कः स्वीकृतोष्णस्वरूपः ।
गुरुरपि कटुचेष्टः शास्ति शास्त्राणि शिष्यं
परिणतिहितभाजां भङ्गिरेवंविधैव ।।[2]

The corrected versions of the two ślokas wrongly recited by the student bring out the poet's acquintance with the traditional texts.

4.3.7. *The Influence of BA on Hā. Cū.*

Vatsarāja is clearly indebted to the author of BA. The student teacher dialogues and the presentation of the lovers like Kalākaraṇḍaka and Madanasundarī may be cited as instances. Kalākaraṇḍaka like his counterpart in BA, also resorts to the 'pānagoṣṭhī', neglecting his fiancee who languishes in separation. Like the heroine in BA, Madanasundarī too is a gaṇikā yet devoted to a single lover. The reference to the teacher punishing the student[3] cited above strikingly resembles a similar incident in BA. The teacher in Hā. Cū. is also addressed as 'Bhagavan', though he lacks the merits of his counterpart in BA.

4.3.8. *The influence of Hā. Cū. on later Prahasanas*

In spite of the influence of BA over it to certain extent, Hā. Cū. is one of the few original pieces in Prahasana literature. In BA, the hero is a true Yogin and the Mattavilāsa has too trivial a theme. Plays like the Laṭakamelaka have several 'adhamas'. Hā. Cū. is unique in the sense that it is the first Prahasana with

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[1] See above p. 135, Hā. Cū. I, 25.
[2] Hā. Cū. I. 13. Cf. Abhijñānaśākuntala, V. 8.
[3] *Ibid.*

a single 'adhama' hero and it has a fairly good theme too. Thus it has served as a model for many later Prahasanas which have themes centering around a single 'adhama' hero. Prominent among the Prahasanas influenced by Hā. Cū. are the Dhūrtanartaka, the Muṇḍita Prahasana, the Kāleyakautūhala, Somavallīyogānanda, Kuhanābhaikṣava and the Kukṣimbharibhaikṣava.

4.3.9. *Prākṛt in the Hāsyacūḍāmaṇi*

On the basis of the number of characters speaking in Prākṛt, Hā. Cū. may even be called a Prākṛt play. Excepting the teacher Jñānarāśi, all the other characters speak in Prākṛt. The only other character to speak in Saṃskṛt is the 'nāgaraka' Kalākaraṇḍaka, but he has very little role in the play. (He has just eight dialogues to render). There are quite a few Prākṛt ślokas too.[1] Only on one occasion do we find a Prākṛt speaking character resorting to Saṃskṛt, that is, when Madanasundarī expresses her state of love-sickness.[2] The Prākṛt employed throughout the play is Śaurasenī.

4.3.10. *State of society as depicted in the Hā. Cū.*

The reference to King Paramārdideva in the prologue indicates the continuance of the tradition of royal patronage for poets in Vatsarāja's time. The reference to the 'vaśīkaraṇamantra' and the 'upaśruti' etc., and also Kapaṭakeli's blind belief in the powers of the recluse bring out some of the superstitions of the people in medieval India. The society has not changed much from the times of BA, with respect to the student-teacher relationship and the life of the nāgarakas and the gaṇikās.

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[1] Hā. Cū. 1-6, 6, 8, 9, 10 and 11-12.

[2] *Ibid.*, II. 3.

4. THE MADANAKETUCARITA

4.4.0. The Madanaketucarita of Rāmapāṇivāda represents the last stage of Saṃskṛt drama. Madanaketucarita (MKC) is unique in several aspects. Though written during the 18th century, the society and culture it represents get transposed back by at least ten centuries. The sweet Vaidarbhī style adopted in the play and its remarkable similarity with the BA make it appear like a play belonging to the 7th or 8th century. It is probably out of modesty that the poet expresses his doubt whether his play can be called a Prahasana at all, in the epilogue.[1] But MKC not only satisfies most of the theoretical rules of the Prahasana, but also excels many of the earlier Prahasnas in the choice of the theme and structure. MKC is a one-act play with a well-knit plot and delectable blend of rasas. The language is free from coarseness and vulgarity. The main sentiment is, of course, hāsya which is evoked mainly through the ridicule of the licentious life led by a Buddhist monk. But unlike the other later Prahasanas (between 12th and 19th centuries) the play does not just stop with the criticism of the wayward life led by the pseudo-religious man; it also brings out how the monk is reformed at the end. The hāsya in MKC is not just the cheap slap-stick comedy but is aroused by really humourous situations. The hāsya in MKC is gentle and dignified. Hence it would be reasonable to include MKC in the śuddha class of Prahasana.

4.4.1. *The Author*

Rāmapāṇivāda hails from Kerala and belongs to the 18th century. He is a prolific writer in both Saṃskṛt and Prākṛt. The Uṣāniruddha[2] and Kamsavaho[3] are his full-fledged Prākṛt Kāvyas. Rāmapāṇivāda has shown his mastery over the Prākṛt language by writing a commentary on the Prākṛt sūtras of Vararuci.[4] His contributions to Saṃskṛt range from Mahākāvyas to stotra literature. He has two Mahākāvyas to his credit—the Rāghavīya[5] in twenty cantos and the Viṣṇuvilāsa[6] in eight

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[1] Cf. 'prahasanalakṣaṇaleśaih spṛṣṭam cet prahasanābhidhām labhatām no cet punaranyadidam vinodanam pāṇivādasya'.
[2] Pub. Adyar Library and Research Centre, Madras, 1943.
[3] Ed. Dr. A. N. Upadhye, Kolahpur, 1940, and Motilal Banasidass, 1966.
[4] Pub. Adyar, 1946.
[5] Pub. University Manuscripts Library, Trivandrum, 1942.
[6] Pub. *Ibid.*, 1951.

cantos. In the field of drama, he has contributed the 'Sītārāghava',[1] a nāṭaka and two vīthīs, Candrikāvīthī[2] and Līlāvatīvīthī[3] and also a campū, the Bhāgavatacampū[4]. His mastery over music is revealed by his works, Gītārāma, a nṛtyaprabandha, Śivagīti, a musical lyric on the lines of the Gītagovinda and Tālaprastāra, a work dealing with musical beats (tāla)[5].

It is clear from the references he makes to a number of kings and feudal lords in his works, that Rāmapāṇivāda moved from place to place in search of recognition and patronage. Rāmapāṇivāda was a disciple of one Nārāyaṇa Bhaṭṭatiri whom he refers to with reverence, in his works.[6] The poet also refers to his native village, Mangalagrāma[7] in some of his works. There is a bitter controversy among the Kerala scholars on the question of the identification of Rāmapāṇivāda with the well-known Malayalam poet Kuñcan Nambiar. But the arguments against the identification of the two poets seem to carry more weight.[8]

Madanaketucarita

Dramatis Personae

Sūtradhāra, the stage manager.
Pāripārśvika, his assistant.
King Madanaketu, King of the Simhala country.
Queen Śṛṅgāramañjarī.
Candralekhā, a gaṇikā from the Karṇāṭa country.
Viṣṇumitra, a Buddhist monk.
Anaṅgalekhā, a gaṇikā
Śivadāsa, a Yogin.

Others in the cast : Female attendants, Candanikā, Jayantikā messenger Jambhaka, male attendant Kāmbilyaka, a Kāñcukīya,

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1 Govt. Oriental MSS. Lib., Madras. D. No. 12721 and R. No. 5135.
2 Bulletin of the Ramavarma Research Inst. No. 3, pp. 1-14, 1934, published.
3 Pub. University Manuscript Library, Trivandrum, No. 14, 1948.
4 *Ibid.*
5 Ref. in 'a Critical study of Sanskrit Dramas by Kerala Authors' by S. Subramanya Iyer, unpublished thesis submitted to Kerala University, 1971.
6 In MKC the poet refers to his teacher in śls. 2-4 in the epilogue.
7 MKC, p. 2, Ed. University MSS. Lib., Trivandrum, 1948. The references to page numbers of the MKC in this dissertation are from this edition only.
8 See Dr. K. K. Raja, Contribution of Kerala to Sanskrit Literature, p. 186.

Anaṅgalekhā's mother and Prince Madanavarman, the younger brother of King Madanaketu.

4.4.2. *The plot of the Madanaketucarita*

Viṣṇumitra, a Buddhist monk is deeply in love with a gaṇikā Anaṅgalekhā by name. With a view to test the will power of the monk, the Queen arranges for a secret meeting between the two in the royal garden. The monk makes amorous advances towards the girl and is caught red-handed by the girl's mother who drags the monk to the royal court under charges of attempted rape. King Madanaketu promises to inquire into the matter.

Meanwhile, a Yogin, Śivadāsa by name, who has been sent by the King's younger brother Prince Madanavarman, arrives on the scene. Śivadāsa demonstrates his yogic power by procuring for the King his sweetheart Candralekhā, a gaṇikā from the distant Karṇāṭa country. The jealous Queen is also pacified by him. He then temporarily abandons his body and enters into the body of Anaṅgalekhā, who had died due to serpent-bite. Directed by the soul of Śivadāsa from inside, the gaṇikā begins to behave differently. She solicits the Buddhist monk in the open court unmindful of the presence of the King and his consorts. Her amorous advances put everybody to shame. The monk himself retreats and is disgusted with the lust of women. Meanwhile the body of Śivadāsa is brought to the court. As the King and his Queens express their shock and as the monk laments over his death, Śivadāsa witnesses all this from inside the body of Anaṅgalekhā. The Buddhist monk resolves to eschew worldly desires and take to religious pilgrimage. Being convinced that he is reformed, Śivadāsa feels that his mission is complete, enters into his own body and revives Anaṅgalekhā too.

4.4.3. Character Study

4.4.3.1. *Śivadāsa*

The only true Yogin other than the one in BA, in the whole range of Prahasana literature is Śivadāsa of MKC. He seems to be a Kāpālika by faith and he pronounces his staunch belief in his religion which justifies his name too i.e., Śivadāsa—servant or devotee of Śiva.

सद्यःकृत्तनृमुण्डकुण्डलधरश्शुक्लास्थिमालावलीं
बिभ्राणो धवलश्मशानभसितप्रोद्भासिना वक्षसा ।
पूर्णं ब्रह्मशिरःकपालचषकं पाणौ सुराया दधत्
स्वच्छन्दं विहरन्नसौ विजयते देवो महाभैरवः ।।

(śl. 16)

He is a truly detached soul as is evident from his advice to the monk Viṣṇumitra.

क्वासौ संसारसिन्धोस्सुतरणतरणिर्योगिनामाश्रमस्ते
क्वामी निर्वाणचन्द्रोदयबहुलनिशाः केवलं वेशनार्यः ।
कल्याणं कामयेथाः परिचिनु च सभामुज्ज्वलां सज्जनानां
तीर्थस्नायी दुराशाकलुषितमधुना मानसं वा पुनीहि ।।

(śl. 60)

Śivadāsa is held in high esteem by all the characters in the play. They are mere pawns in his hands and act according to his will. They all look forward to him for the fulfilment of their aspirations. Prince Madanavarman requests him to reform the Buddhist monk Viṣṇuvarman. King Madanaketu expresses his desire to obtain Candralekhā, the gaṇikā from the Karṇāṭa country, and she is immediately brought forth before him by his yogic power. He rescues the monk from the clutches of Anaṅgalekhā's mother. He then helps the King overcome the wrath of the Queen for his affair with the Karṇāṭa-gaṇikā. In short, there is nothing that is impossible for him. The King says,'. . . .yadasya sarvādbhutanidheḥ śivadāsasya sakāśāt sarvam sambhāvyata eva' (p. 15). The Buddhist monk too expresses his surprise at the all-pervading influence of the Yogin.

अहो महानुभावः खलु शिवदासः । अनेन-
प्रत्यक्ष-दृष्ट-निजवल्लभ-दुर्नयापि
देवी तथा नयविदा गमिता प्रसादम् ।
नीरन्ध्रसंतमस-संव्रियमाणमूर्तिः
सन्ध्या यथा शरदि कैरववल्लभेन ।।

(śl. 35)

The Yogin himself proudly asserts that he would produce any desired object in a minute. 'asmin brahmāṇḍakhaṇḍa'....etc. (Śl. 120)

Śivadāsa possesses miraculous yogic powers. He can read the thoughts of others. He is skilled in the art of 'parakāya-praveśa' and can revive the dead. But he employs his talents with purpose. The Candralekhā-episode which he stages helps to win the confidence of the King. The Buddhist monk too requests him to win the love of the gaṇikā Anaṅgalekhā for him. Śivadāsa first advises the monk to shun lustful thoughts which are unbecoming of a religious man. It is only when mere verbal advice does not produce the desired result that the Yogin decides to infuse his soul into the body of Anaṅgalekhā and make her act in a lustful manner which brings in a sense of remorse in the mind of the Buddhist monk. The Parakāyapraveśa helps the Yogin assess the opinion of others about his own self when his lifeless body is brought to the court. The Buddhist monk bewails thus, 'hā mahopakārin, hā mama sanmārgopadeśadeśika, hā nikhilayogavidyānidhe, hā niṣkāraṇavatsala, kvāsi? dehi me prativacanam' (p. 48). The King too is overcome with grief at the sudden demise of his benefactor and pays glowing tributes to him.

स्वार्थं सन्त्यजतः परार्थ-घटन-व्यापार-निष्ठस्य ते
कष्टं निष्ठुरमीदृशं कृतवता दैवेन किं दुष्करम् ।
कल्याणिन् शिवदास वासवपुरे तत्तादृशैरद्भुतैः
देवानामपि सम्मदं प्रबलयन् किञ्चित् प्रतीक्षस्व नः ॥

(Śl. 103)

4.4.3.2. *The heroine of the play*

We have three young women in MKC who stake the claim for heroineship of the play. Queen Śṛṅgāramañjarī, Candralekhā, the harlot from the Karṇāṭa country and Anaṅgalekhā. The queen has a very little role to play. She raises objections to the King's love for Candralekhā at first but submits to the request of Śivadāsa and accepts Candralekhā as the co-wife. The main motive of introducing the character of Candralekhā is to demonstrate the yogic power of Śivadāsa and she has only a minor role in the play. But Anaṅgalekhā has a much wider role. She is a

very beautiful girl. Her bewitching beauty captivates the heart of even religious mendicants. It is only Anaṅgalekhā who is used as an instrument by Śivadāsa to reform the Buddhist monk. Hence it is reasonable to assign the role of the heroine only to Anaṅgalekhā. Even the Yogin is appreciative of her beauty, 'api kuśalam asya yoginām api manovikārajanakasya śarīrasya?' (p. 27). She joins hands with Śivadāsa in exposing the degraded nature of the monk Viṣṇumitra. She even advises the monk not to bring discredit to his religious order.

मदनविलासविरुद्धं चिरकालोत्पन्नपुण्यपरिपाकम् ।
एतमाश्रमसारं मा मम स्पर्शेन दूषय ॥

(śl. 50)

When the monk makes advances unmindful of her warnings, she bursts out, 'uttiṣṭha duṣṭavaṭuka, uttiṣṭha kimadyāpi durabhilāṣam na muñcasi?' (p. 29) She later pacifies the monk at the instance of Śivadāsa. She proclaims the trade secret of her profession.

अनुरागपरीक्षणोचितानि प्रथमं चाटुशतानि दर्शयन्ति ।
अथ बाहुलताभ्यां कण्ठनालं परिगृह्णन्ति यूनामस्मादृश्यः ॥

(śl. 56)

The next time when we meet Anaṅgalekhā, she is infused with the soul of Śivadāsa (after her death by the snake-bite) who directs her speech, action etc., from inside. Among others it is the Buddhist monk who is elated at her revival.

निर्वाणाप्यनिलेन दीपकलिका सद्यः स्वयं दीप्यते
राहोर्वक्त्रमुपेयुषी शशिकला भूयः समुन्मीलति ।
संप्लुष्टापि समुद्भिनत्ति सहसा दावाग्निना मालती
सर्पेणाहृतजीविताpि सुदती सञ्जीविताभ्येत्यसौ ॥

(śl. 72)

When the revived Anaṅgalekhā directed by the soul of Śivadāsa from inside, makes amorous advances towards the monk, the King enjoys the fun for sometime. But when she crosses the limits of modesty, he condemns her, 'āḥ kulaṭe apehi tāvat'

(p. 41). The queen too becomes angry and requests him to take action on her. The Buddhist monk gets disgusted with the lust for women and becomes ashamed of his past actions. When Śivadāsa abandons Anaṅgalekhā's body and again revives her with her own soul, she behaves normally. She is shocked to hear the queen's charge, 'pūrvam punaḥ strījana-viruddham bahu pralapantyā tvayā ciram kadarthitāsmi' (p. 52). With fear she asks, 'atha kayā tathā parlāpitam?' (p. 53). She asserts that she had been fast asleep for a long time. When Śivadāsa explains what had happened, she heaves a long sigh of relief. Being convinced of her innocence, the queen compliments her, 'anaparāddhā khalu eṣā tapasivinī Anaṅgalekhā' (p. 55).

4.4.4.3. *Viṣṇumitra*

Viṣṇumitra belongs to the same class of Buddhist monks who figure in the earlier Prahasanas, having a false outer robe and amorous inner inclinations. His love for the harlot Anaṅgalekhā is revealed in the Prastāvanā itself. In the Viṣkambhaka, he appears describing his love-lorn condition. He is fully aware that what he does is against the norms prescribed for monks. He says,

'अहो नु खलु विषमो मम संसारभार: ; कुत:—
वसान: काषायं वसनमपिधानं रतिपति:
दधानस्तां चित्ते चकितहरिणीशाबनयनाम् ।
वहन् पाणौ दण्डं विषयशफरीजालवलिशं
परीरम्भाशंसी कथमपि नयाम्येष दिवसान् ।।

(śl. 7)

In one of his weaker moments, he goes to the extent of molesting the harlot. For this offence he is dragged to the court of King Madanaketu by the harlot's mother. His guilt being proved he stands condemned in the open court. Still desire lingers in his mind. The Candralekhā episode arouses hope in his mind and he turns to Śivadāsa for the fulfilment of his wish. His hypocrisy is exposed by Śivadāsa as he hesitates to accept

the liquor offered to him, 'ko 'yam evam parivrājakadharmādhikārī—

'anaṅgalekhādhara-śīdhupāne samutsukastvam kila kāmalolaḥ'
(śl. 39)

As Anaṅgalekhā appears there, at the instance of Śivadāsa, he falls flat at her feet and begs for her love, forgetting his stature as a monk. But he is enraged at her when she despises him. He calls her 'puṃścalī' and curses womanhood as a whole.

निम्नं क्वाप्युन्नतं क्वाप्यतिकृशमपरत्रान्यतोऽत्यन्तपीनं
सावज्ञं स्त्रीति योगी विधिरकृत यथाप्राप्तमङ्गं यदासाम् ।
मूढास्तन्नाम नाभिस्तनमुदरनितम्बं च चारुत्वपक्षे
निक्षिप्तं मन्यते चेदिह घुणलिपिषु व्यस्त एवावमानः ।।
(āl. 54)

Even the announcement of the noon time reminds him only of the matutional love sports of the lovers. Still he feels that he should not abandon the noon time rites. It is only when Anaṅgalekhā, infused with soul of Śivadāsa, exhibits extreme lust that the monk gets disgusted with the ways of women and decides to mend his way of life and become a true monk. He observes,

वाराङ्गनाजनविलासपलालजालविप्लोषकर्मणि कृशानुशिखायते या ।
सा योगवृत्तिरतिवृत्तरजस्तमस्का निर्वाणवर्त्मघटनाय ममानुकूला ।।
(śl. 98)

His aim now would be to visit holy places and spend the rest of his life peacefully.

पुण्यानां पुलिनस्थलानि सरितां जुष्टानि वैखानसैः
कान्ताराण्युपशान्तसत्त्वकलहप्रस्तावरम्याणि च ।
नित्यावर्तितवेदशास्त्रमुखरब्रह्माणि देवालयान्
आसेवेमहि जीवशेषनिगलच्छेदाय मोदाय च ।।
(śl. 114)

4.4.4. *Other important characters in the play*

Madanaketu whose name the play bears, is the King of the Simhala country. His rule extended beyond the shores, right upto the Kaliṅga country in India where he has installed his younger brother Madanavarman as his representative ruler. He is a hero of the 'dhīralalita' type. He has high regard for his wife Śṛṅgāramañjarī, but is also in love with the gaṇikā Candralekhā from the Karṇāṭa country. He shows great reverence for the Yogin Śivadāsa. He scrupulously maintained justice in his country as is evident from the Viṣṇumitra-episode.

Queen Śṛṅgāramañjarī is the prototype of the queens we come across in plays like the Mālavikāgnimitra and Ratnāvalī. She is devoted to her husband and cannot tolerate his love being shared by another lady. She is jealous of Candralekhā and is angry at the King's action but is later reconciled to the situation at the intervention of Śivadāsa and treats Candralekhā as her co-wife. She is totally displeased with the degraded life led by the Buddhist monk and decides to draw the attention of the King to his atrocities. Modest as she is, she becomes enraged at the outrageous behaviour of the gaṇikā Anaṅgalekhā (under the influence of Śivadāsa's soul) and resolves to punish the sensuous girl. When the whole plot of Śivadāsa is unfolded, she becomes apologetic and even calls the gaṇikā a 'tapasvinī'.

Candralekhā the gaṇikā from the Karṇāṭa country has only a minor role to play. She is introduced in the play mainly to demonstrate the yogic powers of Śivadāsa. Prince Madanavarman though not appearing on the stage, has a vital role to play in the proceedings since it is he who sends Śivadāsa to the court of King Madanaketu.

4.4.5. *Literary merits of the play*

Rāmapāṇivāda shows an amazing command of language—both in Saṃskṛt and in Prākṛt and high dramatic skills, which are rarely found combined in the poets of his times. His verses are lucid, spontaneous and full of vigour. The narration is straight and free from confusion inspite of the introduction of change of

souls. His descriptive powers, power of observation and depiction of human nature and tendencies, delineation of sentiments and the effective use of the Alaṅkāras—all combine to make him one of the gifted dramatists in Saṃskṛt literature. The employment of successive metaphors in the description of the evening is appealing.

नीरन्ध्रध्वान्तदन्तावलहरिनखरश्रेणयः पद्मवाटी-
सद्मान्तस्सुप्तमत्तभ्रमरकुलवधूसाधुबोधप्रदीपाः ।
पूर्वाशावेशनारीमुखलिखितपरिस्पष्टसिन्दूररेखाः
केकीशोकार्णवौर्वानलविपुलशिखा भान्ति भानोर्मयूखाः ।।

(Śl. 10)

'The sun's rays are beautiful and sharp as the nails of the lion of light pouncing on the black elephant of darkness. The rays are like the waking lamps (bodhapradīpas) for the princesses of female bees sleeping inside the palaces of the closed lotus. They are like the streaks of 'tilaka'' mark (sindūra) on the forehead of the harlots in the forms of Eastern direction. They are again the shooting flames of the fire from the ocean of grief of the "cakravāka" birds.'

The poet is an adept in the description of the charms of women. For the lover his sweetheart is the most beautiful girl in the three worlds. With her charms she waters and nourishes the tree of the pride of Madana in the heart of the lover. The aspiration (of love) has drawn her picture on the canvas of the lover's heart. From her body have been created the sandal, the moon, the gentle breeze and the like which pierce the vitals.

सैवेयं भुवनैकसुन्दरितमा कन्दर्पदर्पद्रुमं
सिञ्चन्ती सुषमामृतेन वपुषश्चित्ताङ्कणे मादृशाम् ।
यामेवालिखदन्तरङ्गफलके सङ्कल्पशिल्पी यथा
पूर्वं चन्दनचन्द्रमन्दपवना मर्माविधो निर्मिताः ।।

(Śl. 27)

Some of the observations of the poet on the nature of women are noteworthy. Afflictions caused by women are to be removed by women only. Submarine fire is to be quenched by the same sea-water.

स्त्रीमूलस्योपतापस्य स्त्रिय एव प्रतिक्रिया ।
वह्निश्च वह्निमूलस्येत्यामनन्ति मनीषिणः ॥

(śl. 65)

It is impossible to read the mind of women. They never express their love openly.

अपि विशन्ति कृशानुशिखावलीम्
अपि लिहन्ति महासिलतामुखम् ।
अपि गरं निगिरन्ति न कामिषु
प्रकटयन्ति मनो वनिताजनाः ॥

(śl. 66)

On the ' gaṇikādharma ' the poet says :

भवत्वक्ष्णा काणो भवतु च जराशुष्कवदनः
पदा खञ्जो वास्तु व्रणविचितगात्रो भवतु वा ।
जटी वा मुण्डी वा भवतु खुरणा वा किमु गिरा
यतो वित्तापत्तिः स खलु गणिकानां प्रियतमः ॥

(śl. 45)

From any point of view, the nectar from the lips of women is superior to the nectar that was got from the milky ocean. Since the big snake was used as a rope for churning the milky ocean, (some) drops of poison would definitely have polluted that nectar and since the Mandara mountain was used as the base it (the nectar) would have been spoiled by the particles of the mountain ores fallen due to friction.

अजिह्मगमुखोद्गलद्गरलबिन्दुसन्दूषितं
तदेतदपयःपयोनिलयफेनसम्मिश्रितम् ।
अमन्दरपरिस्फुरद्विविध-धातु-धूम्रीकृतं
मनोज्ञमधरामृतं विजयते कुरङ्गीदृशाम् ॥

(śl. 96)

There are still people in the world who go all out to help their friends out of compassion without absolutely any selfish motive.

निर्व्याजनिर्मलधियां विधुरेषु मन्ये
वीताभिसन्धिकणिकः करुणानुषङ्गः ।
किं चातका विदधते हितमम्बुदेभ्यः
सन्तर्पयन्ति किममून्न हि ते पयोभिः ॥

(śl. 111)

4.4.6. *Hāsya in MKC*

It is mainly the śṛṅgāra-ābhāsa arising out of the Buddhist monk's love for the gaṇikā that contributes to the comic element of the play. The scene where the monk, caught unawares by the Queen's trap, makes amorous advances towards the girl and is dragged to the court by the harlot's mother is quite amusing. Śivadāsa's tricks to infatuate the monk, with Anaṅgalekhā showing signs of love and feigned anger alternately in order to expose his weaknesses and the curious behaviour of Anaṅgalekhā under the influence of Śivadāsa's soul are some of the other comic scenes in the play. There is a sarcasm in the remark of the indignant Queen when she sees the King embracing Candralekhā, 'mā khalu mā khalu vyālībhayena candanarasān muñca, kaṇṭaka-bhayena ketakīmadhūlikām vā' (p. 20).

4.4.7. *Prahasana elements and Vīthyaṅgas in the play*

The King's sarcastic proclamation on coming to know of the degraded life led by the Buddhist monk and Śivadāsa's appreciation of the proclamation is an instance of the Prahasana element 'pralāpa'.

ये नाम केचन तपोनिधयो वसन्ति
संसारधर्ममपहाय मदीयराज्ये ।
ते सर्व एव मदिरामनिशं पिबन्तो
मच्छासनेन गणिकासदनं भजन्तु ॥

(śl. 40)

अहो महाराज तव प्रभावः प्रजासुखोत्पादनतत्परोऽयम् ।
पूर्वेषु को नाम समानवृत्तिरेवंविधं शासनमुच्चकार ॥

(śl. 41)

The humorous explanation of the significance of the string of beads, the stick and the yellow robe of the Buddhist monk may be cited as an instance of the Prahasana element 'upapatti'.

अक्षस्रजा गणयतीव गुणांस्त्वदीयान्
दण्डं च पञ्चशरशासनवद् दधाति ।
काषायमावहति रागमिवैष मूर्तं
धूर्तं किमेनमनु ते वलते न चेतः ॥

(śl. 47)

Another instance of the same element can be found in the angry remark of the monk on the shapely curves of women.[1] The fear of the monk that his secret affairs might have reached the ear of the King, may be cited as an illustration of the element 'bhayam'.

ममायमर्थः प्रायेण राजगोचरमेष्यति ।
नदीनामम्भसामोघः सिन्धुं नाप्राप्य तिष्ठति ॥

(śl. 12)

There are a number of instances of the element 'anṛtam'. The ceṭī addresses the monk thus, 'yogīśvaraiḥ yuṣmābhiḥ kasya na prayojanam bhavati?' (p. 4) Śivadāsa's praise of the liquor may be cited as another instance of 'anṛtam'.

पीयूषेण समं पुरा विमथिताद् दुग्धाम्बुधेरुत्थितम्
तत्तादृङ्मदिराभिधं मदपदं किञ्चित् पदार्थान्तरम् ॥

(śl. 38)

4.4.8. *Rasas other than hāsya in the play*

The rasa that figures prominently apart from hāsya in MKC is śṛṅgara, scope for which is afforded in the Candralekhā-episode.[2] There is an element of 'adbhuta' when the gaṇikā from the distant Karṇāṭa country is produced by Śivadāsa by his yogic

[1] MKC, śl. 54. See above p. 152.
[2] Cf. MKC, śl. 27. See above p. 154.

power[1] and also on two or three occasions when the dead are revived much to the surprise of the onlookers.[2] In the scene where the King and the monk lament over what they think to be the death of Śivadāsa, there is genuine ' karuṇa '.[3]

4.4.9. *Alaṅkāras*

A number of the popular Alaṅkāras have been employed in MKC. Rūpaka seems to be the favourite figure of speech of the poet. There are at least 22 instances of rūpaka in the play. The verse ' saiveyam bhuvanaikasundaritamā. . . ' is an outstanding example.[4] The verse on the sunset already referred to[5] is another instance of rūpaka in the play. In another verse the two consorts of the King are fancied as two gems set in one and the same golden plaque.

भिन्नाकरप्रभवमन्यतुलाविहीनम्
घन्योत्तरैरपि दुरापमहो महार्घम् ।
रत्नद्वयं तदिदमेकसुवर्णपिण्डे
यत्नं विना विनिहितं विहिताभिसन्धि ।।

(śl. 67)

' Upamā ' too figures prominently. The Buddhist monk is surprised to see the queen leave off her anger and smile at once when pacified by Śivadāsa. The twilight sky though enveloped by darkness for a moment in winter, is again made bright by the lord of lilies (the moon).[6]

We have ' nidarśanā ' in—

कामं तया खलु बलादवधीरितोऽहं
रागस्तु सुभ्रुवि तथाप्यतिजृम्भते मे ।
धिक्कुट्टिनीं यदियमेव हि तां निरुन्धे
दोषो नियन्तुरिह दुष्यति यत्करेणुः ।।

(śl. 23)

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[1] MKC, śl. 26.
[2] *Ibid.*, pp. 35-36.
[3] *Ibid.*, pp. 48-49.
[4] *Ibid.*, śl. 27. See above p. 154.
[5] *Ibid.*, śl. 10. See above p. 154.
[6] *Ibid.*, śl. 35. See above p. 148.

The lover has to bear the responsibility for the anger of his beloved in the same way as the mahout becomes responsible for the abnormal behaviour of his female elephant.

Though conscious of infidelity to his wife the king cannot refrain from loving the harlot Candralekhā. A dṛṣṭānta is offered in this context.

व्यालीभयेन मलयाचलकन्दरस्थं
को वा प्रतीरतरुसारमपाकरोति ।

(śl. 31)

The Buddhist monk gets disgusted with Anaṅgalekhā and regrets that he had been foolishly trying to elicit her love. He had been thus foolishly trying to pluck out the sharp tooth from the mouth of a lioness.

सिंहीदंष्ट्राशलाकां सपदि करतलेनाजिहीर्षामि मोहात् ।

(śl. 52)

Even stubborn men are rendered soft by the charms of women. Even a stone (the Candrakānta) is made to ooze water by the moon.

पुरुषान् परुषानपि स्वभावात् अदिमानं गणयन्ति नार्य एव ।
ननु दीधितयस्तुषारभानोः स्वयमेव द्रवयन्ति चन्द्रकान्तान् ।।

(śl. 55)

We have beautiful svabhāvokti in the following verse.

केतकीकुसुमगर्भसंभृतां माधुरीजितसुधामधूलिकाम् ।
कण्टकावलिपरिक्षतोऽपि सन्नैष मुञ्चति कृती मधुव्रतः ।।

(śl. 32)

An instance of ' mālārūpaka ' is found in the following verse where the Buddhist monk expresses surprise at the revival of Anaṅgalekhā.

निर्वाणाप्यनिलेन दीपकलिका सद्यः स्वयं दीप्यते
राहोर्वक्त्रमुपेयुषी शशिकला भूयः समुन्मीलति ।
संप्लुष्टापि समुद्भिनत्ति सहसा दावाग्निना मालती
सर्पेणाहतजीवितापि सुदती सञ्जीविताभ्येत्यसौ ॥

(śl. 72)

Though almost put out by the wind, the flame of the lamp flickers. Though devoured by 'rāhu' for sometime the moon emerges with full splendour. Though scorched by fire the jasmine starts sprouting. Though snatched of her life by the serpent, she is now revived !

There are quite a few apt 'arthāntaranyāsas' in the play. Justifying the fact that there is merit even in the works of modern poets, the Sūtradhāra says, 'Do not the stars shine though flooded by the moonlight ?'

ये गृह्णन्ति गुणानणूनपि कवेः काव्येषु नव्येष्वपि
प्रायो नो गणयन्ति दोषनिवहं ते नाम सन्तः किल ।
बालोऽप्यात्मकृतिप्रकाशनविधौ शक्नोति तेषां पुरो
दीप्तिं विन्दति किन्न चन्द्रमहसा मग्नोऽपि तारागणः ॥

(śl. 4)

Being informed that he is to meet the Queen the monk fears that the news of his illicit love affair might have reached the ears of the King. The gushing waters of the river do never fail to reach the ocean.[1]

4.4.10. *Metres*

MKC is one of the longest Prahasanas with 120 ślokas. The poet has a flair for longer metres ; there are 31 ślokas in 'śārdūla-vikrīḍita' and 9 in 'sragdharā' metres contrasted with only 6 in the popular Anuṣṭubh. Other metres employed by the poet are Vasantatilakā (14 ślokas), Śikhariṇī (7), Mālinī (6), Upajāti (5), Mandākrāntā (4), Svāgatā (4), Āryā, Rathoddhatā, Śālinī, Pṛthvī and Aupacchandasika (3 ślokas each). We have two

[1] MKC, śl. 12. See above p. 157.

verses each in Hariṇī, Praharṣiṇī and Vaṃśastha and one each in Vaitālīya, Drutavilambita and Upendravajrā.

4.4.11. *Prākṛt in MKC*

As per convention all the lower characters and women speak in Prākṛt. But the servant-maid Candanikā resorts to Saṃskṛt while describing Candralekhā[1]. The gaṇikā Anaṅgalekhā, infused by the soul of Śivadāsa continues to speak in Prākṛt but there are occasional lapses.[2] The Buddhist monks usually speak in Prākṛt (as in the Mattavilāsa, Laṭakamelaka and other Prahasanas), but the monk Viṣṇumitra in MKC speaks in Saṃskṛt throughout. The Pāripārśvika in the prologue, the messenger Jambhaka and the Pratīhāra Kāmbilyaka speak in Saṃskṛt only. Being an authority in Prākṛt himself the poet has composed eleven verses in Prākṛt also.[3]

4.4.12. *Dramatic technique in MKC*

MKC fares well even when compared with an excellent piece like the Bhagavadajjukīya. In BA, there is simultaneous exchange of souls which may cause some confusion when being staged, and it has necessitated the introduction of another character viz., the Yamapuruṣa. Rāmapāṇivāda has avoided these difficulties by introducing the change of soul one at a time. The gaṇikā is first killed by the snake-bite and her body is brought to the court Śivadāsa who had already left the court on some pretext, keeps his body on a tree top and ensouls the body of Anaṅgalekhā. His body is also brought to the court after sometime. Later he leaves the body of the gaṇikā and enters into his own. The girl drops dead now. But she is revived by the Yogin at the request of the King and others. In BA, the gaṇikā is to act like the Yogin and *vice versa* but in MKC we do not face this problem. The girl remains her own self with the exception that she appears to be more sensuous and gives expression to her feelings. This technique adopted by the poet is definitely an improvement over a similar scene in BA.

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[1] Cf. śl. 43.

[2] For example, śls. 95-97.

[3] Ślokas 50, 56, 78, 84, 86-88, 90, 92, 101, 108.

The 'svagata' technique used in many places in the play helps the audience know the thoughts of the different characters on important turn of events. For instance, it is only from the 'svagata' speech of Śivadāsa that we come to know of the role of the prince Madanavarman in the play. The 'janāntika' is also helpful for Śivadāsa to instruct people on the line of action, as for instance in the place where the gaṇikā Anaṅgalekhā infatuates the Buddhist monk with her feigned love and anger.

4.4.12.1. *Nāndī*

The Nāndī[1] in MKC not only serves the purpose of benediction, but it also indicates the main *rasa* in the play i.e., hāsya and it has a reference to the moon (in the word śaśiśekhara) as per convention. Pārvatī's friend tells her that she is not going to anoint her breasts with 'kastūrī' any more since it is going to be polluted by the ashes (due to Śiva's embrace) very often. The embarassed Pārvatī casts a bashful glance at the moon-crested lord (Śiva).

4.4.12.2. *The Prologue*

The prologue is carried out by the sūtradhāra and his associate The very first verse[2] in the prologue suggests the presence of a gaṇikā in the play. We are further informed that the play is staged in connection with the 'yātrā' festival of Śri Raṅganātha· the presiding deity at Maṅgaḷagrāma. The pāripārśvika then expresses doubt whether a new composition would be accepted by the audience. The sūtradhāra allays his fears saying that great men would appreciate a play after duly considering its merits and demerits irrespective of its being modern or old.[3] At the end of their conversation, Viṣṇumitra, the Buddhist monk, is introduced through the 'prayogātiśaya' method.[4]

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[1] MKC, śl. 1.

[2] Cf. MKC, śl. 2. 'yogini vā bhogini vā rogiṇi vā vittade virāgiṇi vā I sādhāraṇapravṛttir vidagdha-gaṇikājano jayati II

[3] *Ibid.*, śl. 4. See above p. 160.

[4] *Ibid.*, śl. 5, 'pariṣadam-ārādhayitum prayatethāḥ sarvathā durārādhām I gaṇikām anaṅgalekhām bhikṣurasau viṣṇumitra iva II

4.4.12.3. *Viṣkambhaka*

The one point where MKC deviates from theory is the Viṣkambhaka. Praveśaka and Viṣkambhaka are prohibited in a Prahasana.[1] The Viṣkambhaka has been introduced for the purpose of bringing out one side of the character of the Buddhist monk viz., his lustful passion for the gaṇikā Anaṅgalekhā. We are also informed through the Viṣkambhaka that the Queen wanted to meet the monk privately in the royal garden, the intention of which the audience and not the monk as informed later, is to test the integrity of the monk. The monk misbehaves towards the girl and is dragged to the court by the harlot's mother seeking justice. By the introduction of the Viṣkambhaka, it has been possible for the poet to confine himself to just one act.

4.4.12.4. *Prakarī*

Another noteworthy feature of MKC is that it has a 'Prakarī' (a secondary narrative), in the Candralekhā-episode. Prahasanas generally do not have 'patākā' or 'prakarī' since the main part of the play itself is, usually, very short. The 'prakarī' in MKC adds variety to the plot and the rasa, which makes the play all the more interesting. It also helps to stage the demonstration of the yogic powers of Śivadāsa. It is by witnessing the Candralekhā-episode that the Buddhist monk begins to take confidence in the Yogin and looks forward to him for fulfilment of his ambition, and later remembering the advice, resolves to lead a reformed life.

4.4.12.5. *Epilogue*

Another peculiarity of MKC is that it has an epilogue.[2] In the first verse of the epilogue already referred to, the poet expresses his doubt whether his work can be called a Prahasana at all. In the other three verses the poet offers glowing tributes to his precepter, Śri Nārāyaṇa.

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[1] See above p. 43.
[2] See above p. 145.

4.4.13. *The influence of the Bhagadadjjukīya on MKC*

Even a cursory glance at the plot of the two plays reveals the extent to which the BA has influenced the MKC. The following similarities may be noted.

(*i*) Both plays are fit to be included under the śuddha class of Prahasana.

(*ii*) The exchange of souls—parakāyapraveśa, is employed in both.

(*iii*) The first śloka in both the plays is addressed to Lord Śiva (while the first śloka of MKC is the conventional Nāndī, in BA, the first śloka in the text is preceded by the stage direction 'nāndyante tataḥ praviśati sūtradhāraḥ).

(*iv*) The introduction of the main character in both the plays is made through the dramatic device known as 'prayogātiśaya'.

(*v*) The 'bīja' in both the plays is identical, that is, the upliftment of the corrupt religious man.

(*vi*) Supernatural element plays an important role in both the plays.

(*vii*) In addition to hāsya which is the main sentiment, there is scope for śṛṅgāra in both the plays.

(*viii*) Death scene is introduced in both the plays.

(*ix*) The incidents of both the plays last for a day. Time analysis in BA has already been discussed.[1] In the Viṣkambhaka of MKC the bhikṣu says, 'sāvaśeṣa iva me prābhātiko vidhiḥ' (p. 5). By the time the Candralekhā-episode is over, it is midday and the bhikṣu feels that he should not ignore the midday bath at any cost, 'sarvathā madhyāhna-snānavidhiḥ na laṅghanīyaḥ' (p. 32). Though there is no other reference to the time factor in the play, there is reason to suppose that the further incidents last till the evening.

(*x*) The turning point in both the plays is the snake-bite. This is brought about by the Yamapuruṣa and Śivadāsa in BA and MKC respectively.

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[1] See above p. 96.

(*xi*) In both the plays the Yogins play a prominent role. Both are detached ascetics, skilled in yogic practices. Incidentally these two are the only specimens of 'bhāgavatas' in the whole range of the Prahasana literature. Perhaps the Nāṭya-śāstra recommends only such characters in a śuddha type of Prahasana.[1]

(*xii*) The heroines in both the plays are courtezans.

Though thus Rāmapāṇivāda is very much indebted to the author of the Bhagavadajjukīya for the plot of his work, he shows remarkably original poetic skill and dramatic technique. It is all the more praiseworthy on the part of the author to have given us a refreshingly new type of Prahasana at a time when obscenity and base religious quarrels came to be identified with the Prahasanas. Rāmapāṇivāda's Madanaketucarita thus occupies a very significant place in the later Prahasana literature.

[1] See above p. 40.

CHAPTER V

THE SAṀKĪRṆA TYPE OF PRAHASANAS

A. THE WELL KNOWN PRAHASANAS

The Saṁkīrṇa type of Prahasanas

The Laṭakamelaka

The Nāṭavāṭaprahasana

The Dhūrtasamāgama

The Hāsyārṇava

THE SAṀKĪRṆA TYPE OF PRAHASANAS

5.0. All the available Prahasanas other than the four discussed in the previous Chapter can be brought under the Saṁkīrṇa variety. Here they will be discussed under two groups, *viz.*, (A) The well-known Prahasanas and (B) The minor Prahasanas. The works in each group are arranged chronologically, as it would be easier to observe the transition that has taken place in the outlook of the Prahasana writers through the last seven or eight centuries. Some prominent features common to these Saṁkīrṇa Prahasanas are : (*i*) Most of them have more than one act, (*ii*) Large number of characters are introduced in them, (*iii*) Characters are drawn from every stratum of the society, from the King to a barber, (*iv*) Hāsya introduced in them is rather crude. The comic element is mainly aroused by totally incongruent speech and action the characters exhibit with respect to the profession they hold—foolish kings and ministers, ignorant teachers, impertinent disciples and ill-equipped doctors and Astrologers etc.

The Saṁkīrṇa Prahasanas show a general degradation of taste in the Prahasana writers. Almost every Prahasana has certain amount of obscenity, this feature being most pronounced in the much later Prahasanas like the Lambodara and the Caṇḍānurañjana. Among the available Saṁkīrṇa Prahasanas, Laṭakamelaka of Śaṅkhadhara occupies an important place.

A. THE WELL-KNOWN PRAHASANAS

5.1. *The Laṭakamelaka*

5.1.0. Laṭakamelaka (LM) is the earliest among the Saṁkīrṇa type of Prahasanas. It is also the earliest among the available two-act Prahasanas. It is evidently one of the most popular Prahasanas as some of its verses are quoted in the works on Samskṛt dramaturgy.[1] Two of its verses are quoted in the Śārṅgadhara-paddhati.[2] Its manuscripts are available in a number of Oriental

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[1] SD. III. 219-220. 'gurorgiraḥ . . . .' (LM, II. 14).

[2] Cf. Sārṅgadharapaddhati, 'eṣa svargataraṅgiṇī . . .' (LM, I. 38) and 'katipayanimeṣavartini . . . .' (LM, I. 9) nos. 3632 & 155 respectively.

Libraries in India and abroad. It was first printed in 1889.[1] The present study is based on a more recent edition of the text.[2]

5.1.1. *The author and date of the work*

The author, Śaṅkhadhara Kavirāja, flourished in the court of King Govindacandra of Kanyākubja during the early part of the 12th Century[3]. The poet eulogises his patron in glorious terms in the prologue of the play. He refers to some of the ancient villages near Kanauj.[4] He also refers to a clan known as 'Rāḍhīyas'. A class of brāhmaṇas who came from South India and settled in Bengal during the reign of King Lakṣmanasena (1180-1206) was called Raḍhīya.[5] The date of this king may be taken as the upper limit of the date of the poet. The lower limit is Circa 1330 as Sāhityadarpaṇa refers to it.[6]

Dramatis Personae

Śūtradhāra.	Mithyārāśi, a Brāhmaṇa.
Danturā, a bawd.	Mithyāśukla, another brāhmaṇa
Madanamañjarī, her daughter	Phuṅkaṭamiśra, a Vedāntin.
Sabhāsali, a teacher.	Vyasanākara, a Buddhist monk
Kulavyādhi, his disciple.	Jaṅgama, a caturvedin.
Jantuketu, a doctor.	Saṅgrāmavisara, the Army General.
Jatāsura, a digambara.	Viśvāsaghātaka, his friend.
Ajñānarāśi, a Kāpālika.	Jhankaṭasāra, a financier.

5.1.2. *The Plot*

The play proper begins with the bawd Danturā boasting of her professional skills in driving her customers out of their wits and extracting maximum benefits from them. Enters now the teacher Sabhāsali with his impertinent disciple Kulavyādhi. Danturā welcomes them and introduces her daughter Madanamañjarī to them. Coming to know that Danturā has a wound in her thigh, Subhāsali suggests that the doctor Jantuketu must be

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[1] Nirnayasagar Press, Bombay.
[2] Chowkambha, Benaras, 1962.
[3] Keith, Sanskrit Drama, p. 260.
[4] Cf. Intro. Laṭakamelaka, Chowkhamba edition, 1962,
[5] *Ibid.*
[6] See f.n. 1 above, p. 169.

called forth immediately. The doctor, a real quack, is noted for his horrible prescriptions. When prescribed by him, even nector becomes poison. Danturā says that a bone has got stuck up in the throat of her daughter. The quack suggests that the bone must be tied to a rope and pulled out and that he had already treated a camel in an identical situation. The girl laughs at the foolishness of the doctor and in this process, the bone is dislodged from her throat. This the doctor claims as his own achievement. When Danturā complains of cataract in her eyes, the doctor suggests that a red hot iron rod be inserted in her anus. Then turning his attention to Madanamañjarī, the doctor decides to induce spells of 'Vaśīkaraṇamantra' to win her love and leaves the scene.

Next to enter are a digambara by name, Jaṭāsura and a Kāpālika, by name Ajñānarāśi. The latter alleges that his goat was killed by the former. The matter is referred to Sabhāsali who delivers the judgement in favour of Ajñānarāśi but a remark made by the former infuriates the Kāpālika and both quarrel bitterly for some time. When he has a glimpse of Madanamañjarī the Kāpālika regrets that he had wasted his time in vain quarrel. But quarrel erupts again as both Sabhāsali and Ajñānarāśi stake a claim over the girl. The announcement of the nightfall saves the situation and all these people are asked to leave. The first act called 'lajjāvikraya' (sale of modesty) comes to an end here.

The second act opens with the entry of the Army Chief, Saṅgrāmavisara (Battle-scare) accompanied by his friend Viśvāsaghātaka (Faith-killer). The army chief has a notorious record of 'battle achievements'. Many more rogues enter one after the other—the financier Jhankaṭasāra, the Brāhmaṇa Mithyāśukla, theVedāntin Phuṅkaṭamiśra and the Buddhist monk Vyasanākara. The last two quarrel over the relative superiority of their respective faiths. Now the Digambara becomes interested in the old lady Danturā and wants to get married to her. Danturā too agrees to his proposal. All others have fun at the expense of the bride and bridegroom. A priest is also summoned to conduct the marriage. The verses recited by the priest portend only 'amaṅgala' for the couple. At the conclusion of the marriage, the priest demands 'dakṣiṇā' from the bridegroom who gives only some cowries and this enrages the priest. They start fighting over this

issue. The play ends with Sabhāsali describing the gentle breeze that is congenial to the secret meeting of lovers, which may be taken as indicating his bright prospects of meeting Madanamañjarī at the appointed place.

5.1.3. *Hāsya in Laṭakamelaka*

The hāsya in Laṭakamelaka is evoked mainly through the characters and their topsy turvy behaviour. The opening speech of Danturā about her customers and the introduction of characters from the 'nepathya' with particular reference to their vices give us an idea, in advance, about the speciality of each character.

Topping the list of the 'assemblage of rogues' in Sabhāsali, the teacher belonging to the 'vāmācāra' sect of the Tāntric school. His wife, Kalahapriyā, true to her name, is always at war with him, Himself a patient of cataract, he has been frequenting the harlots since he got disgusted with his wife who has lost her charms due to old age. His action elicits sarcastic admiration from Danturā. 'yuktamidam yuṣmākam mahāpaṇḍitānām'.[1] He is described as 'dāmbhikacakravartin', 'mahāhavapātin' and 'parāpakāra-vyasanaikaniṣṭhaḥ'. Though posing himself as a teacher he exposes his ignorance every now and then. When asked to mediate between the Digambara and Ajñānarāśi, he proudly accepts the offer. Ajñānarāśi epxloits his ignorance and asks whether he would be an offender if he kills a goat thinking it to be a calf. According to Sabhāsali, this is an unintentional killing and hence is not an offence. He delivers the judgement in favour of Ajñanarāśi. But a sarcastic remark made by him about Ajñānarāśi infuriates the latter and the two start throwing slings at each other, which makes Danturā remark, 'yuṣmābhiḥ lajjā kutra vikrītā?'[2]

The shameless teacher immediately replies saying 'adyaiva haṭṭe mahājanapurataḥ suśīlādevyā suvarṇadāmnā krītā.'[3] Age has not bedimmed his lust and his open expression of love for

[1] LM, p. 13. The above passage may serve as an instance of the Prahasana element 'anṛtam'.

[2] LM, p. 23.

[3] LM, p. 23.

Madanamañjarī is not liked by the latter who condemns him forcefully, resorting to Sanskrit,

आयास्यति भवतोऽयं विनयपरस्तादृगनुरागः ।
वन्ध्यासुतहृदयगता मालेयं गगनकुसुमानाम् ।। (I. 17)

When the Digambara wants to get married to the old Danturā, Sabhāsali, humorously remarks that the bridegroom exhibits all the symptoms of death. He also suggests that their nuptial bedding should be so arranged that even if they die due to exhaustion, their cremation can be performed there itself.

Danturā is a typical mother harlot. She zealously guards her daughter Madanamañjarī and cashes in on her. She waits for her customers, muttering the ' vasīkaraṇamantra '. All other characters show great regard for her. But her figure worn out by age is a source of mockery for her visitors. Her eyes have sunk in and are affected by cataract, the cheeks have caved in and the breasts have fallen. Due to the act of biting her lovers during her own lovemaking, her teeth have become protruding and hence she is appropriately called ' Danturā '.

अन्तर्निमग्नं नयनद्वयेन क्वचित्प्रयातं नवयौवनेन ।
भग्नौ कपोलौ पतितं कुचाभ्यां मन्ये भयान्मन्मथसायकानाम् ।।
(I. 14)

and,

भुजंगदंशव्यसनाकुलाया दन्ता बहिर्गा इव दन्तुरायाः ।
बन्धानुसन्धानपरा यदीया पाशोपमा वल्गति कर्णपाली ।।
(I, 15)

She never hesitates to put inconvenient questions to her customers and extract information from them. She very cleverly handles her customers, enquiring about their personal life, cracking jokes now and then at their expense and pitting them against one another. Her marriage with the Digambara is the climax of the play.

The doctor Jantuketu is a funny character. He himself proudly declares that his presence on earth has rendered even Yama jobless.

व्याधयो मदुपचारलालिता
मत्प्रयुक्तममृतं विषं भवेत् ।
किं यमेन सरुजां किमौषधैर्-
जीवहर्तरि पुरःस्थिते मयि ॥ (I. 22)

He curses the practice in the village according to which the doctor must carry his dead patients to the cemetery. That is why he has stopped attending to the elephants and has become a child specialist, since it is much easier to carry the dead children. But the doctor is ruthless in collecting fees even from his dead patients.[1] The doctor is notorious for his topsy turvy prescriptions. For phlegm trouble the throat must be burnt ; for fever caused by indigestion, heavy diet with plenty of ghee and milk must be given and for an eye disease, it must be rubbed with caustic substances-these are some of the prescriptions of the doctor.[2]

His prescription for the cataract in the eye is equally funny.

चक्षूरोगे समुत्पन्ने तप्तफालं गुदे न्यसेत् ।
तदा नेत्रोद्भवां पीडां मनसापि न संस्मरेत् ॥
(I. 25)

अर्कक्षीरं वटक्षीरं स्नुहीक्षीरं तथैव च ।
अञ्जनं तिलमात्रेण पर्वतोऽपि न दृश्यते ॥
(I. 26)

The 'learned' doctor maintains that his prescriptions are based on the 'carakasamhitā'. The 'carakamata' according to him is;

यस्य कस्य तरोर्मूलं येन केनापि पोषयेत् ।
यस्मै कस्मै प्रदातव्यं यद्वा तद्वा भविष्यति ॥
(I. 23)

When Sabhāsali teases him by asking whether he (the doctor) was responsible for the loud lamentation heard in the village in the

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[1] LM, I. 24.
[2] See *Ibid.*, I. 21.

morning, the doctor retaliates by saying that probably Sabhāsali had gone there for blessing somebody (which always has an adverse effect). But Sabhāsali denies that he had gone for any 'svastyayana'. His disciple has a dig at both of them when he says, 'If both of you had not gone there, then how could the merchant's son have died?'[1] The army General has, indeed, notable military achievements to his credit. When Danturā asks him what he would do if he were to be given a horse by the king, he unhesitantly replies, 'saṅgrāme tadeva āruhya palāyanam vidheyam', which elicits the admiration of Madanamañjarī thus, 'etaireva caritaiḥ sakala-yuvati-vallabhā yūyam'.[2] His sources of revenue are equally ridiculous.

वातालीकृतचटकैः सूकरविड्भिश्च मृतकवस्त्रैश्च ।
पवनानीतदलैरपि विक्रीतैः किं न धनलाभः ॥

(II. 6)

When he proudly asks his friend Viśvāsaghātaka (Faith-killer), to read out the glory of his village, 'nissantāna-grāma' (childless village), the friend reveals the secret that the village no more belongs to him 'tasya grāmasya varāṭikā dyūtasambandhena mayaiva gṛhītā. anyat punarādāya nivedayatu.'[3] True to his name, Viśvāsaghātaka tries to strike a deal with Danturā, according to which the two would share a golden 'kalaśa' owned by the General and neck him out.

The paṇḍit Phuṅkaṭamiśra is a learned scholar in his own way

गुरोर्गिरः पञ्चदिनान्युपास्य
वेदान्तशास्त्राणि दिनत्रयं च ।
अमी समाघ्रातवितर्कवादाः
समागताः फुङ्कटमिश्रपादाः ॥

(II. 14)

Mithyāśukla claims himself to be the follower of the Pūrvamīmāṁsā school, and proudly declares that the gods were bodily present in the sacrifice performed by him. It must be noted here that the

[1] LM, p. 18.
[2] *Ibid.*, p. 30.
[3] *Ibid.*, p. 32.

old school of the Pūrvamīmāṁsā does not believe in the existence of gods as such.

The digambara Jaina monk shows scant respect for his own religion, by offering the golden image of the Arhan (which is very sacred to the Jains) as fee for enjoying the harlot. After all he has been changing his religion very often, without any deep convictions,

पुनस्त्रिदण्डः पुनरेकदण्डः
पुनः पुनर्वञ्चकतामुपेतः ।
तपस्वितामेत्य जटासुरोऽयं
नानोऽभवद्वञ्चकचक्रवर्ती ।।

(I. 36)

The guru-śiṣya concept has no meaning at all as far as the Jains are concerned, according to Sabhāsali, since everybody is equally foolish.

उभावप्यश्रुतग्रन्थावुभावपि जडात्मकौ ।
अहो मोहस्य माहात्म्यं यदेकः शिष्यतां गतः ।।

(I. 37)

The religious quarrel between the Buddhist and the Jaina monks is again humorous.[1]

दिगम्बरः —अरे रे, भिक्षुक, दूरं गच्छ, असदृशजातिस्पर्शदूषितोऽसि ।

व्यसनाकरः —धिङ्मूर्ख, जातिरेव नास्ति । किञ्च अस्मन्मते क्षणिकाः सर्वे भावाः न हि आत्मा स्थायीति । तन्नः कुत्र रजकीदूषणम् ।

दिगम्बरः —तत्किं दत्तो दोषः उपपन्नोऽस्ति न वा ?

व्यसनाकरः —विनाशशीला भावा जायन्ते ।

दिगम्बरः —अरे रे भिक्षुक, उत्पत्तिक्षणो, विनाशक्षण इति परस्पराविरुद्धम् । तद्भिन्न उत्पत्तिक्षण इति भिन्नो विनाशक्षण इति ।

सभासतिः —(सहासम्)
श्रृणोति श्रुतिहीनोऽपि जातिहीनोऽपि जातिना ।
स्वीकृतक्षणभङ्गोऽपि जेतुमन्यं समीहते ।।

(II. 26)

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[1] LM, pp. 44-45.

Pronouncement of most inauspicious words on an asuspicious occasion is another farcical element in the play. When a newly born baby is brought to him, Sabhāsali quotes the rules of ' pollution ' (āśauca) arising out of the death of a child.

आदन्तजननात्सद्य आचूडान्नैशिकी क्रिया ।
त्रिरात्रमा व्रतादेशाद्दशरात्रमतः परम् ॥[1]

(I. 35)

When Danturā and the Digambara get married, the priest blesses the couple thus :

दोषाकरमुखीमेनां दन्तुरां प्राप्य चण्डिकाम् ।
भज त्वं शूलिनः कान्ति श्मशानाश्रमवासिनः ॥

(II. 32)

Likewise when the bridegroom makes the conventional ' request ' (yācanā) for the bride, Sabhāali quotes the Mahābhārata śloka out of context.

वेपथुर्मलिनं वक्त्रं दीना द्ग्गद्गदःस्वरः ।
मरणे यानि चिह्नानि तानि चिह्नानि याचके ॥[2]

(II. 30)

For the ' blessing ' of the couple (svastyayana) the priest chooses the Gītā ślokas ' jātasya hi dhruvo mṛtyuḥ. . . .etc. ' The time fixed for the marriage itself is ' jyeṣṭhānakṣatra in dhanurlagna ' which spells widowhood for the bride, as pointed out by Sabhāsali. But the priest is not concerned about it. ' What is wrong if widowhood occurs in old age ? ' he asks. Then Sabhāsali suggests that their nuptial bedding should be so arranged that the crematory rites may also be performed there itself without delay, if the bride or the bridegroom were to die due to exhaustion.

5.1.4. *Literary merits of the Laṭakamelaka*

Śaṅkhadhara has shown considerable poetic skill in this short play though his talents do not find scope in a full measure in the

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[1] Q. in Com. ' Medhātithi ' on Manu, p. 506, Pub. Gurumandala Grantha māla : 5, Clive Road, Calcutta-1.

[2] Q. in Subhāsitarathnabhāṇḍākāra, p. 76, śl. 1.

playform he has chosen. Nevertheless the poet does express some lofty ideas. In this transitory world where birth, old age and death always pose a threat, the true relative of the poets is their own fame which lasts till the end of the epochs, says the author :

कतिपयनिमेषवर्तिनि
जन्मजरामरणविह्वले जगति ।
कल्पान्तकोटिबन्धुः स्फुरति
कवीनां यशः प्रसारः ॥ [1]

(I. 9)

The heroine standing on the terrace, is a source of attraction for both the terrestrial and celestial beings, observes one of the characters. The former lift their eyes upwards and the latter, downwards, to have a glimpse of her.[2] The poet does not lag behind in describing Nature.

मुखकमलं परिचुम्बन्नलिभरदरदलितपद्मिनीनिवहः ।
अयमुपसर्पति मन्दश्चन्दनवनपावनः पवनः ॥

(I. 10)

In another beautiful verse, the poet likens the moon rising from the celestial Ganges in the form of the sky, to a silver pot, to a swan, to a white lotus, to a mass of white foam to an earring made of crystal. [3]

The rūpaka alaṁkāra where the lover's heart is identified with a deer is note-worthy.

नेत्रानन्दभुवः प्रमोदवसतेरस्याः कुरङ्गीदृश-
स्तन्वङ्ग्याः स्तनशैलमूलविलसन्मुक्तालतापाशितः ।
विस्तीर्णजघनस्थलीपरिसरे व्यामोहलीलाभर-
भ्रान्तस्वान्तकुरङ्ग यास्यसि कुतःपञ्चेषुबाणार्दितः ॥

(I. 33)

[1] This verse reminds us of Daṇḍin's words, 'kāvyam kalpāntarasthāyi jāyeta bhuvanatrayam.'

[2] LM, II. 15.

[3] *Ibid.*, I. 38.

The following verse involving the 'sandehālaṁkāra' is quite interesting.

किं नेत्रयोरमृतवर्तिरियं विधातु-
राद्या किमद्भुतशरीरविधानलेखा ।
संसारसारमहह त्रिजगत्पवित्रं
तद्रत्नमेतदुपसर्पति पङ्कजाक्षी ॥

(II. 18)

There is 'atiśayokti' in the statement that when seen by the charming heroine, the Cupid would become a target of his own arrows.

दृष्टश्चेदनया कुपत्रविषमैः संधानबन्धाकुलैः
किं न स्यान्मदनोऽपि पुङ्खितशरैर्व्यावृत्य लक्ष्यीकृतः ॥

(I. 19)

In another verse, the poet fancies that the heroine is superior to Lakṣmī who resides in the milky ocean all the time (and hence does not know the charms of the earthly pleasure). She is superior to Pārvatī too as the latter cannot even have the pleasure of embracing or kissing her husband (since Gaṅgā, is looking at her all the time.).

उपहसति पक्ष्मलाक्षी लक्ष्म्या गभीरजलधिजलवासम् ।
आलिङ्गनपरिचुम्बनरहितं गौर्याः सौभाग्यम् ॥

(छाया) (II. 4)

The upamā in the following verse where a man who does not harm others is compared to the bellows of a blacksmith, is worth noting.

परोपकारशून्यो यः क्षणार्धमपि तिष्ठति ।
स लोहकारभस्त्रेव श्वसन्नपि न जीवति ॥

(II. 12)

The poet is fond of 'anuprāsa' which comes naturally to him, as in :

आनन्दकारि मदनज्वरदर्पहारि
पीयूषपङ्कपरिहासरसानुकारि ।
प्रेमप्रसारि परमाभ्युदयानुकारि
वामभ्रुवामहह किं न मनोविकारि ॥

(I. 16)

5.1.5. *Dramatic technique*

There are three 'nāndī' ślokas in the play, all of which deal with the 'saṁbhoga-śṛṅgāra' of Lord Śiva and Pārvatī. There is also a reference to the moon, as per convention, in the first śloka. We have a pointer to the main rasa in the play, viz., hāsya, in the second śloka.

There is something special about the prologue of Laṭakamelaka. It is a full monologue piece spoken by the Sūtradhāra, using 'ākāśabhāṣita', in the 'bhāṇa' style.

Mention is made of certain musical instruments like Diṇḍima, Gomukha, Jhillī, Mṛdaṅga etc., in the prologue.

Śaṅkhadhara has employed novel methods of dramatic technique in his play. In her opening speech, Danturā introduces all the characters in the play. A verse recited from 'nepathya' before the entry of each character on the stage for the first time, brings out some of his chief characteristics. Sabhāsali, for instance, is introduced with the verse, 'vāmāgamācāravidām variṣṭhaḥ... etc. (I. 13) There are some undramatic entries of characters too. Sabhāsali requests Kulavyādhi to call forth the doctor, Jantuketu and immediately enters the doctor, without notice. Similarly there is no stage direction preceding the entry of Jhaṅkatasāra.

5.1.6. *Texts quoted in the Laṭakamelaka:*

The Brāhmaṇa, Mithyāśukla laments that he had ignored sage Vyāsa's advice on the transient nature of the charms of women. The śloka that is indirectly referred to, is most probably the one quoted by Ānandavardhana, in his Dhvanyāloka,

सत्यं मनोरमा रामाः सत्यं रम्या विभूतयः ।
किन्तु मत्ताङ्गनापाङ्ग भङ्गलोलं हि जीवितम् ॥[1]

The poet quotes two other ślokas from the Mahābhārata. The one 'vepathurmalinam'[2] of Vyāsa is found in the Subhāsitaratna

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[1] Dhvanyāloka, III, 30-31.

[2] Sec. p. 177, f.n. 2.

bhāṇḍakāara and the other one 'Jātasya hi dhruvo mṛtyuḥ...' is from the Bhagavadgītā.[1]

The poet quotes a Prākṛt verse from an anonymous source. (bhaṇītam ca kenāpi)

दुट्टभुअङ्गो जो णियगहलज्जयि
 दुट्टसिणषो जो दानविवज्जयि ।
स कुरूपो जो हिअये ण रुच्चयि
 पत्तरकठिनो जो निट्टुतं वच्चयि ॥

(I. 12)

5.1.7. *The influence of Laṭakamelaka on later Prahasanas*

Laṭakamelaka has influenced a large number of later Prahasanas, noteworthy among them being, the Hāsyārṇava and the Dhūrtasamāgama. Bandhurā in Hāsyārṇava is modelled on Danturā. The quacks Vyādhisindhu (Hāsyārnava), Yamānuja (of Adbhutataraṅga), and Rogarāśi (of Subhagānanda) are modelled on Jantukatu. On the model of Kulayyādhi, we have impertinent disciples in Kalahāṅkura (Hāsyārṇava) and Durācāra (Dhūrtasamāgama) Sabhāsali is the fore-runner for his counterparts Viśvabhaṇḍa (Hāsyārṇava), Viśvanagara (Dhūrtasmāgama) and host of such hypocritic teachers in a number of prahasanas. The theme and content of latter Prahasanas dealt with in the following pages will show to what extent Laṭakamelaka has inspired and influenced them.

5.2., THE NĀṬAVĀṬA PRAHASANA

5.2.0. The date of Nāṭavāṭa prahasana is uncertain. That it must be quite an early work, is indicated by the close similarity of its style with that of the Laṭakamelaka. The style of Prākṛt seems to be archaic and certain dialectical differences are shown in the Prākṛt spoken by the characters. A large number of

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[1] II. 27.

characters representing different religious sects is introduced in this play. A gosāyi saṁnyāsin, a śākteya and a female ascetic are introduced for the first time. The extensive usage of Prākṛt is another noteworthy feature of this play. In any case this work does not seem to be earlier than 14th Century A.D. Probably the play belongs to the early Vijayanagara period. There is no hint of the splendour and pomp of the later Vijayanagara empire. The Vijayanagara empire was still in its early phase of development during the 14th Century and there were probably many feudal lords like the one we come across in the play, viz., Nidrāluṭhakkura. The mention of 'varāha', the insignia of the Vijayanagara kings and the 'huṇnas' (gold coins) significant. Thd gold coins used as a medium of exchange during the Vijayanagara period were called 'hunnas'. (Origin : Kanarese, meaning gold, corresponding to the Tamil word 'ponnu'). Another significant point is the presence of a 'tailaṅga' (a Telugu man) in the play.

The author, Yadunandana, belongs to the Śārasvata family and was the son of Vāsudeva Cayanī as known from the prologue. He does not give any other information about himself in the play.

The present study of Nāṭavāṭa is based on the only printed edition of the text available.[1] A few words must be said about this edition. There are certain inevitable mistakes in the Sanskrit part but it looks as though no attention has been paid to the Prākṛt portion at all. The case suffixes are separated from the words and are juxtaposed with the next word, with the result that many of the sentences convey little or no sense. Thus 'rāmajaṇīe (ye) vālavallaho mam odhīredi' is wrongly rendered as 'rāmajaṇī evālavalla homam odhūredi' (chāya : rāmajanyāḥ bālavallabhaḥ mām avadhirayet.) The play has not attracted the attention of scholars so far and only brief references have been made in the books on Sanskrit drama and dramaturgy.[2] A detailed analysis of the play is presented here for the first time.

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[1] Nāṭavāta prahasana, Ed. N.S. Press, Bombay, 1888.

[2] (i) HCSL, p. 700. (ii) Schuler, Bibliography of Sanskrit Drama, p. 74. (iii) D. R. Mankad, Types of Sanskrit Drama, p. 63 ff.

Dramatis Personae (Main Characters)

Vigra, a Kālāmukha.	Gatakrama, a śaivite.
Rāvutta, the royal cousin.	Nidrāluṭhakkura, a fedual lord.
Dhanānanda, a Vaiṣṇava.	Mālinī, Vigra's companion.
Mithyāsarvasva, a Gosāyī.	Madanadutī, a female ascetic
Bhūtipriya, a śaivite	Rāmajanī

5.2.1. *The Plot*

The play has two acts but there is very little connection between the two with regard to the incidents narrated. One or two characters mentioned in the first act, make their appearance in the second act.

In the beginning of the first act, Madanadūtī, a female ascetic, refers to the spring festival that is taking place in the town. Gaṇikās and Nāgarakas are seen everywhere, engaged in drinking bouts. She is awaiting one Vigra.

Enters now Vigra, the Kālāmukha, and his companion, Mālinī. Vigra is so fully drunk that he searches for Mālinī though she is nearby. He blames the royal cousin, Rāvutta for his bad habits. Enters now Rāvutta and the conversation between him and Vigra is quite amusing.

Now Vigra wants to demonstrate the Kālāmukha form of worshipping the female organ. With the co-operation of Mālinī, the 'pūjā' is performed and the 'prasāda' in the form of the liquor from the 'pūjākalaśa' is offered to the Rāvutta. Vigra then extols the greatness of Bhairava and suggests that Rāvutta should join their sect.

Meanwhile, Dhanānanda, a vaiṣṇava and a boyhood friend of the Rāvutta enters along with a lady, Rāmajanī by name. Dhanānanda accuses Vigra and Mālīnī of indoctinizing his good friend Rāvutta with their sectarian beliefs. The Kālāmukha and his companion depart without a word. Rāvutta appreciates the beauty of Rāmajanī and wants to win her love but feels that he must take steps in that direction some time later and departs,

Dhanānanda now summons a Gosāyi priest, Mithyāsāgara, since he wants to arrange for Rāmajanī's 'mantradīkṣā'. Before that, he wants to know about the attainments of Mithyāsagara, who eloquently glorifies his parentage.

अस्माकं जननी वेश्या पितास्माकं द्विजोत्तमः ।
अहं पुनर्निजगुणैर्व्यासः सर्वोत्तमः स्मृतः ॥

(I. 18)

His 'pravara' is equally praiseworthy.

'nirmūla-nissantāna-nirvamśeti triparvara-maṭavaṭagotram'. Dhanānanda is satisfied with the credentials of his 'ācāra' and asks him to call forth the priests for the function. The priests arrive and perform the 'homa' by chanting the following 'mantra'.

अकटो विकटश्चैव कुन्तीपुत्रो विनायकः ।
उदिते लङ्काद्वारे सर्वलोक नमोऽस्तुते ॥
स्वाहा ॥ इति ।

(I. 21A)

When the function concludes, poor Mithyāsāgara gets only a few cowries as fee for his services. Dhanānanda wants to compenstate it by imprinting the vaiṣṇava 'mudrās' on his body free of cost. The imprinting of the mudrās with red hot iron emblems is too much to bear for the old man, who falls down unconscious. Bhūtipriya, supposed to be a specialist in herbal medicine is called forth to attend on him. He comes there along with his friend Gatakrama. Bhūtipriya administers the narcotic drug, 'vijayā' and praises its effects.

औत्सुक्याय विलोचनाञ्चलगता लौल्याय हस्तस्थिता
खेदच्छेदकृते मुखान्तिकगता शैत्याय वक्षोगता ।
किं ब्रूमः परिणामतो जठरगा निर्मृष्टनानाश्रम
ब्रह्मानन्दपदाय सास्तु विजया देवी जगज्जित्वरी ॥

(I. 31)

अपि च,

लज्जा गच्छति दूरतो धृतिरपि प्रायः परिम्लायति
स्वातन्त्र्यं परिहीयते कुलगता कीर्तिः समुत्सादति ।
भूम्ना हास उदीहृते बहुविधा वाचालता जृम्भते
वैचित्र्यं पुनरेधते तनुभृतामामूलिकासेवनात् ॥

(I. 32)

Gatakrama is enomoured of the beauty of Rāmajanī and tells her that she must abandon the company of Dhanānanda since the sect to which he belongs, *viz.*, the vaiṣṇava, is a tāntric sect and hence 'avaidika'. The application of 'vibhūti' alone is sacred and so is the śaiva cult. Bhūtipriya appreciates his view and sets forth, what he has understood, to be the path sacred to the śaivites.

रविवारे तु सम्प्राप्ते विद्वांसमपि भोजयेत् ।
वेश्यामलङ्कृतां कृत्वा तस्य पुण्यफलं शृणु ॥
दिव्यं विमानमारुह्य शिवलोके महीयते ॥

(I. 37)

Then we have a long discussion on the practices and 'sampradāyas' of different cults, between Bhūtipriya, Gatakrama and Madanadūtī.

Now Dhanānanda, who had himself tasted the 'vijayā', complains of giddiness. Gatakrama says that the 'vrātyabhiṣak' must be summoned. The 'vrātyabhiṣak' arrives along with his friend Mithyāsarvasva, who is to help him in Astrological calculations. The 'vrātyabhiṣak' is happy that he has got a female patient in Rāmajanī, who is till reeling under the effect of 'vijayā'. He says,

तरुणीं सरुजं दृष्ट्वा हृष्यति वैद्यः सिराः स्पृशति ।
यावन्नो कुचयुगलीं स्पृशति न तावत्कृतोपायः ॥

(I. 41)

He proudly declares that even as he reads the pulse of a patient Yama gets ready to accomplish his own task. (the patient is sure to die.) When just glanced by the doctor, the patient is drawn forcibly by the attendants of Yama.

सिरानेन धृता यस्य शिरस्तस्य च मृत्युना ।
यो दृष्टः स समाकृष्टो बलाच्छमनकिङ्करैः ॥

(I. 42)

He then prescribes a mixture of five plants which he calls herbs but which are actually poisonous creepers.

Now it is Mithyāsarvasva's turn to betray his own ignorance. The Astrologer has fixed a date for a function at Nidrāluṭhakkura's house. What he considers to be an auspicious day is actually a

most inauspicious day with the conjunction of unfavourable planetary position.[1] Mithyāsarvasva is attracted by the charm of Rāmajanī and feels that she will become alright by the mere touch of his hand just as a creeper withered by the sun's heat regains its freshness by the moonlight.[2] '......vīrunnidāghakalitā tuhināṃśukarādiva.' Dhanānanda does not like his idea and warns him of serious consequences since he is a disciple of one Kāntānnda. whose teachings he sets forth thus.

मृदुवास: परिधेयं निद्रातव्यं सुखेन भोक्तव्यम् ।
सेवा निधुवनलीला संफुल्लेन्दीवराक्षीणाम् ॥

(I. 51)

अनुदिनसुगन्धितैलाभ्यङ्गो रङ्गावलोकश्च ।
करणीया जनचर्चा यस्मात् तस्माद्धनं ग्राह्यम् ॥

(I. 52)

Madanadūtī intervenes and brings about a compromise by saying that Rāmajanī may be honoured by all assembled there since she cannot be satisfied by just one man. All the rogues feel happy at this. But Madunadūtī warns that the police are patrolling the area and that they must disperse at once. The first act ends here.

ACT II

Nidrāluṭhakkura, the feudal lord, wants to perform a 'yajña' for the welfare of his people. Kāntānanda is to be the chief priest. Many people attend the function. One of them, Piśunabhaṭṭa, blesses the 'yajamāna' in a peculiar fashion.

रहसि ध्रियतां साधुस्तव गेहे च वाणिका ।
म्रियतां वसते बुद्धिरस्तु तद्धनलोलुपा ॥

(Sic) (II. 3)

Nidrālu welcome the guests and explains why the Agnihotrins are so called.

न लभन्ते गृहे यस्य भोक्तुं यस्य निशागमे ।
वह्नौ जुज्वति तद्वेश्म तस्मादेतेऽग्निहोत्रिण: ॥

(II. 4)

[1] See Nāṭavāta, I. 46 and 47.

[2] *Ibid.*, I. 48.

Enters now Kṛṣṇānanda and offers 100 'rūpyakas' to Nidrālu for getting rid of his enemy, a Telugu Brāhmaṇa. After his departure, the Telugu man enters and offers 300 'rūpyakas' as a fee to kill Kṛṣṇānanda. Nidrālu promises both that he would accomplish their task and gets 400 'rūpyakas' altogether. He proudly declares that he has become successful in life by such deceitful means only. A 'karaṭakaśrotriya' who is among the assemblage, blesses Nidrālu thus ;

पितामहस्त्वत्पिता च यत्र यातो नरेश्वर ।
तस्मिन्लोके सहामात्य: सापत्यस्त्वं सुखी भव ॥

(II. 5A)

He then appreciates Nidrālu's way of life and says that a life of lust alone is suitable for the Kali age. Then Nidrālu visits the 'āśrama' of his priest Kāntānanda and submits that he had not met him for a long time. The priest says that he had been engrossed in gambling for a long time. A few more people arrive on the scene. Two of the visitors, Gatakrama and Unmāda exchange greetings. Unmāda says tht he has been busy with studies. Asked what he has learnt so far, he lists out many non-existing texts like 'paurāpavādaśāstra'. Gatakrama then turns to Piśunabhaṭṭa who comes from his native village and enquires about the welfare of his family there. Piśunabhaṭṭa informs him that his wife has passed away due to the grief of sudden demise of her son Kulāṅgāra. The double shock is too unbearable for Gatakrama who laments for a long time remembering the 'exemplary' qualities of his wife and son.

को द्यूतकेलीव्यसनी गृहोपस्कारतस्कर: ।
वाराङ्गना-रसवशो मामहो नन्दयिष्यति ॥

(II. 9)

पादाघातं शिरस्यथ का करिष्यति मेऽधुना ।
आघ्रास्यामि मुखं कस्या: पूतिगन्धि मुखं ननु ॥

(II. 10)

Piśunabhaṭṭa then narrates how Gatakrama's son died. In order to repay the debts incurred in gambling, he stole gold coins from the royal treasury, got caught in the process and was sentenced to death. Gatakrama laments that his wife is fortunate since she

followed her illustrious son (in death). Unmāda consoles him by saying, 'daivamanukūlam te, yato vadanti 'ekākī niḥspṛhaḥ śānta' iti'.

Now Nidrāluṭhakkura calls forth the waiting suitors and orders Prāmśu and Jālma to enquire into their cases and pronounce a judgement. The Judges themselves have dubious background. Jālma is sad that the illegal son born to his wife and the village chief, is indisposed. The enquiry begins now. A vaiṣṇava lady reports that she was publicly raped by the bhujaṅga in broad daylight. The bhujaṅga maintains that there was nothing wrong since the woman is his own daughter-in-law. He says,

फलोद्गमे भूरुहाणां वा एकः फलमश्नुते ।
अस्माभिर्वर्धिता एते न भोग्याः केन हेतुना ।।

(II. 13)

The judge appreciates his stand, acquits him of the charge and even presents him with some gold coins. Some more cases are brought before the Judges and in each case, the guilty justify their stand and get released. A murderer maintains that he has been only helping human souls get rid of the bondage of their bodies.

पञ्जरबन्धे भग्ने तद्गतपक्षी विमुच्यते दुःखात् ।
भग्ने शरीरबन्धेऽस्माभिर्विहगः सुखं चरति ।।

(II. 14)

Unmāda recommends that each of these people must be honoured with suitable presents and Nidrāluṭhakkura too approves his idea. The suitors receive gifts and depart happily. The play comes to an end with the usual Bharatavākya.

5.2.2. *Criticism*

The play possesses certain peculiarities. The prologue is completely a one-man show as in the Bhāṇa, performed by the Sūtradhāra. In this respect it resembles the Laṭakamelaka. Another peculiarity is the 'Prastāvanā' at the beginning of the second act, which is evidently a violation of the dramaturgical rules since 'prastāvanā' should appear only in the beginning of the first act. There are certain undramatic passages in the

play. Thus we have the stage-direction, 'tataḥ praviśati vrātyaḥ samithyāsarvasvaḥ', but Mithyāsarvasva does not actually appear on the stage along with vrātya. He makes his appearance on the stage only when summoned by the Vrātyabhiṣak later.

5.3. THE DHŪRTASAMĀGAMA PRAHASANA

5.3.1. Dhūrtasamāgama of Jyotirīśvara is a popular Prahasana from the point of view of the number of editions it has gone through. It has been printed at least five times so far[1] and also has been translated into French and Itali an[2] The present study is based on Lassen's edition of text. [3] Dhūrtasamāgama has been analysed by Wilson,[3A], Konov[3B], and Keith[3C].

The author, Jyotirīśvara is considered to be the 'pitāmaha' of the 'Maithila' literature. His 'Varṇaratnākara' and 'Dhūrtasamāgama' are the first works in this vernacular. In addition to the Sanskrit version of 'Dhūrtasamāgama' the poet has two other works in Sanskrit to his credit, 'Pañcasāyaka' and 'Raṅgaśekhara', both of which deal with 'Kāmaśāstra'.[4] In the prologue of 'Dhūrtasamāgama', the author gives the names of his grandfather and father as Rāmeśvara and Dhīreśvara respectively. He was patronised by King Harasimha (1296-1324 A.D.).[5] This Harasimha came in the lineage of Nānyadeva, the Karṇāṭaka King who conquered and settled in Mithilā. The poet describes his patron as the 'crest jewel of the Karnāṭas and a destroyer of the armies of Sultan.[6] The Sultan referred to here has been identified

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[1] See Dr. S. S. Janaki, 'Two farces from East India', Sanskrit Ranga Annual, Vol. VII. (i) Lassen, 'Anthologria Sanskritica', 1838. (ii) Chappeller. 'Gurupūjākaumudi', Jena, Germany, 1883. (iii) from Bombay. (iv) from Calcutta. (v) Dr. Jayakanth Miśra, Maithila Sahitya Samiti Granthamālā, No. 6, Allahabad, 1960. (vi) Analysed by Sylvain Levi, p. 232-233.

[2] Schuyler, Bibliography of Sanskrit Drama.

[3] Text with Dr. S. S. Janaki, curator, K.S.R. Institute, Madras-4.

[3a] The Theatre of the Hindus, II. 408.

[3b] Indian Drama, p. 186 ff.

[3c] Sanskrit Drama, p. 261.

[4] Dr. Jayakanth Misra, History of Maithila Literature, Allahabad, 1949, Vol. I. p. 119.

[5] *Ibid*, p 32

[6] Dhūrtasamāgama, I. 3.

with Ghiyasuddhin Tughlak, who in 1324 A.D. marched from Delhi towards Bengal through Trihut.[1] It is evident that the Dhūrtasamāgana was composed after 1324 A.D.[2]

In the prologue of the play, the author describes himself as the venerable teacher of King Harasimha. The title 'kaviśekhara' was probably conferred on him by his patron. He further says that he was well-versed in music and has mastered several languages and dialects. He was a devotee of Lord Śiva. He was a liberal donor and honoured Brāhmaṇa poets and the needy.[3] He states that he could compose, in a day, 400 ślokas, full of Rasa and Alaṁkāra.

Dramatis Personae

Sūtradhāra
Viśvanagara, the teacher
Mṛtāṅgāra, the merchant
Bandhuvañcaka, Asajjāti's disciple
Suratapriyā, a gaṇikā.

Naṭī
Durācāra, Viśvanagar's disciple.
Asajjātimiśra, the mediator.
Mūlanāśaka, the barber
Anaṅgasenā, another gaṇikā.

5.3.2. *The plot*

Viśvanagara, the vaiṣṇava teacher, is a man of dubious background and sensuous character. In the beginning of the play proper, Viśvanagara is seen conversing with his disciple Durācāra (Bad conduct), who looks rather jaded. On being enquired by his teacher, the student reveals that he has seen a harlot by name Aṅangasenā in the morning and had been afflicted by love fever since then. The teacher says that he too has been in love with a harlot, Suratapriyā. The two approach the house of a miserly merchant, Mṛtāṅgāra by name, seeking 'bikṣa'. Mṛtaṅgāra evades them giving one reason or other. The two get disgusted and resort to the house of Suratapriyā, who readily offers to prepare a long

[1] Manohan Chakravarti, Journal of Asiatic Society of Bengal, Vol. XI, p. 412.

[2] D. S. S. Janaki, 'Two farces from East India.' Samskrta Ranga, Annual VII.

[3] Dhūrtasamagāma, 1. 6.

list of dishes suggested by the teacher. Durācara does not want to waste his time till the dishes are got ready and wants to meet the harlot Anaṅgasenā. The teacher too approves his idea whole heartedly. In Anaṅgasenā's house both the teacher and the student claim the hand of the harlot and a bitter quarrel erupts between them. Anaṅgasenā intervenes and suggests that the matter be referred to Asajjātimiśra. The first Act comes to an end here.

In the beginning of the second Act, Asajjātimiśra and his pupil Bandhuvañcaka are seen discussing about the merits of sexual pleasure and stolen wealth. Viśvanagara, Durācāra and Anaṅgasenā enter now and the case is presented before Asajjātimiśra. The clever Asajjāti quashes the claims of both the parties and claims the harlot for himself as he had seen her first in his dream. Meanwhile Bandhuvañcaka drags the girl aside and tells her that he is more qualified than others to be her partner. Finding that they have no chance there, Viśvanagara and Durācāra decide to go back to Suratapriyā's house and depart. After their departure enters the barber, Mūlanāśaka who demands money from Anaṅgasenā for the services he rendered to her ealier. Anaṅgasenā directs him to Asajjāti who asks the barber to cut his nails. The barber demands the fee in advance since he is not sure whether his client would survive after being attended to by him. Asajjāti gives him a narcotic drug 'bhang' as fee. Being satisfied, the barber binds the hands and feet of Assajjāti and in the process of cutting his nails, inflicts deep wounds in his body. Asajjāti complains of severe pain and loses his consciousness. Fearing that his client is dead, the barber flees. Bandhuvañcaka unfetters him and Asajjāti proudly declares that he has achieved his objective by fraudulent means and that the beautiful Anaṅgasenā is in his possession now. The play comes to end with the usual Bharatavākya.

5.3.3. *Hāsya in Dhūrtasamāgama*

As is usual in a Prahasana of this type, the 'śṛṅgārābhāsá' arising out of the old and so called religious men indulging in amorous acts is the chief source of hāsya. A new type of character introduced in the play, is the miser Mṛtāṅgāra. He makes no secret of his intentions.

व्ययशीलः कुबेरोऽपि कामं याति दरिद्रतां ।
अपि प्राणाः प्रदातव्या नार्थिभ्यो धनिकैर्धनम् ।।

(I. 20)

Since philonthropy, a noble quality, is presented here as 'doṣa', this verse may illustrate the Vīthyaṅga, 'mṛdava'. The scene where Mṛtāṅgāra and Viśvanagara try to outwit each other is quite amusing. Having been informed that Viśvanagara would like to dine in his house the miser offers an excuse that he has been polluted by the 'āśauca' arising out of the birth of a child to the female attendant related to the brother of the lady living next door. Viśvanagara says that being a monk he will not be affected by the 'sūtakadoṣa' and quotes a text;

न वायुः स्पर्शदोषेण नाग्निर्दहनकर्मणा ।
नापो मूत्रपुरीषाभ्यां नान्नदोषेण मस्करी ।।

(I. 22)

The undaunted Mṛtāṅgāra offers another excuse now. He has incurred heavy loss in business due to famine and debts, and so breakfast has been removed from the daily routine.

अनावृष्टया कृषिर्नष्टा राष्ट्रभङ्गादृणादिकम् ।
वाणिज्यमल्पलाभेन प्रातराशस्य का कथा ।।

(I. 23)

Durācāra gets angry at this and blames the Goddess of Wealth for favouring only the underserving. Mṛtāṅgāra himself then suggests that they may approach Suratapriyā and puts an end to further argument on this matter. The humorous conversation between these three may serve as an illustration for the Prahasana element 'vyāhāra'.

The glutton that he is, Viśvanagara has no restriction in his diet. For his bhikṣā, he just wants 'meat, beans, gourd, vegetables, chillies, fish and peas—all blended together and cooked tastefully and also pancakes, thick milk, ghee, curd, butter milk, fresh bananas and sugar! Being enamoured of the gaṇikā, Anaṅgasenā, he feels that by the mere glimpse of her he had attained the fruit of

all his long penances.[1] When Anaṅgasenā points out the impropriety of his act and says that the harlots are only after money, the hypocrite with pretended 'vairāgya', says, 'saṁnyāsīnām asmākam kuto arthasampattiḥ tadasmaccharīreṇa yathāsukham viniyogaḥ krityatām.'[2]

The teacher, Asajjātimiśra, is no less corrupt. By his vast experience in the worldly affairs, he had found out.

त्रैलोक्ये भोजनं श्रेष्ठं ततोऽपि सुरतोत्सवः ।
भोजनं वास्तु वा मास्तु जीवनं सुरतं विना ।।

(II. 1)

He has a fitting disciple in Bandhuvañcaka, who also declares that cheating others of their wealth and gambling are the only pleasant things in life.[3] Asajjāti's praise of the 'Indrāśana' drug may be cited as an instance of the Prahasana element 'anṛtam'.

निद्राकरं दोषविनाशहेतुः
क्षुधाकरं बुद्धिविकासकश्च ।
इन्द्राशनं कामबलानुकूलं
लब्धं मया दैववशादिदानीम् ।।

(II. 4)

5.3.4. *Poetic merits of the work*

Within the framework of the flimsy theme of Dhūrtasamāgama, the poet tries to reveal his talents. The second nāndī śloka describes that Śiva's eyes blossomed on seeing Parvati's lotus face. On seeing her breasts, his glances put forth bunches and falling at her hips, they became enlarged and so on.

वक्त्राम्भोरुहि विस्मिताः स्तबकिता वक्षोरुहिस्फारिताः
श्रोणीसीमनि गुम्फिताश्चरणयोरक्ष्णोः पुनर्विस्तृताः ।
पार्वत्याः प्रतिगात्रचित्रगतयस्तन्वन्तु भद्राणि वः
विद्धस्यान्तिकपुष्पसायकशरैरीशस्य दृग्भक्तयः ।।

(I. 2)

The 'upamā' comparing the poet's fame to the rays of the moon, is quite appealing.

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[1] Dhūrtasamāgama, I. 32. This may serve as an illustration of the Vīthyaṅga, 'prapañca'.

[2] *Ibid.*, I. bet. 33 and 34.

[3] *Ibid.*, II. 3.

कर्पूरन्ति सुधाद्रवन्ति कमलाहासन्ति हंसन्ति च
प्रालेयन्ति हिमालयन्ति करलासारन्ति हारन्ति च ।
त्रैलोक्याङ्गनरङ्गलङ्घिमगतिप्रागल्भ्यसंभाविताः
शीतांशोः किरणच्छटा इव जयन्त्येतर्हि तत्कीर्तयः ॥

(I. 5)

For the lover, his lady love appears everywhere, painted in the sky, as it were, engraved in the directions, reflected in the eyes, tied tight in the mind and appearing like a bee for the lotus-heart. But he does not know where exactly she is.

आकाशे लिखितेव दिक्षु खचितेवाकीर्णरूपेव च
दृक्पक्ष्मप्रतिबिम्बितेव मनसि श्लिष्टेव बद्धेव च ।
सा मच्चित्तसरोरुहे मधुकरीवात्यन्तभावोत्तरी
कान्ता कान्तविलासवासवसतिः क्वास्तीति न ज्ञायते ॥

(I. 17)

Another noteworthy feature of Dhūrtasamāgama is that the Maithila version contains twenty beautiful songs in between dialogues.[1] The songs show unmistakable influence of Jayadeva's Gītagovinda. The Rāga and the Tāla of the songs have also been fixed by the poet himself. The 'mudrā' of the poet *viz.*, 'jotika' is inserted in each of these songs. The songs may very well suit the 'lāsya' dance that may be introduced in the course of the play. These songs corroborate the poet's statement in the prologue that he is 'sakala-saṅgīta-viśesa-vidyotana'. One such song is given below.

चलसरोज सुन्दरनयने
मामनुकम्पय शशिवदने (चल......)
राजमरालविहितगमने
रतिपति हुतवहशमने
बिसलतिका-मृदुभुजयुगले
कामकलामयरसकुशले
कामनिधनकलशपयोधरे
सङ्गतमुनिजन-मनमनोहरे
विश्वनगरमिह भजनमिते
कविशेखर जोतिक भणिते ॥[2]

[1] See Dr. S. S. Janaki, 'Two farces from East India', Samskṛta Ranga Annual.

[2] 15th song. Viśvanagara describes Anaṅgasenā, in this song.

5.4. THE HĀSYĀRṆAVA PRAHASANA

5.4.0. Hāsyārṇava (Hās) of Jagadīśvara is another popular Prahasana. It has been printed four times so far.[1] The following account is based on the latest edition of the text. Wilson,[2], Keith[3] and Dey[4], have analysed this work. Sten Konov[5] and Mankad[6] have also given on account of this play.

5.4.1. *The Author*

The author of the play, Jagadīśvara Bhaṭṭācārya, seems to have hailed from Bengal. Seven Manuscripts of this work are available in the Asiatic Society of Bengal Library and the Sanskrit College Library, Calcutta.[7] The first three editions of this text were also printed at Calcutta. The oldest manuscripts of this work date back to 1783 A.D.[8]

Dramatis Personae

Sūtradhāra.	Mithyārṇava, a Brahmana.
Naṭī	Sādhuhiṁsaka, the Police Chief.
Anayasindhu, the King.	Mahāyātrika, the Astrologer.
Kumativarmā, his minister.	Madanāndhamiśra, another teacher.
Viśvabhaṇḍa a teacher.	Kulāla, his disciple.
Kalahāṅkūra, his disciple.	Mahānindakācārya, a paṇḍit.
Vyādhisindhu, the doctor.	Bandhurā, a bawd.
Raktakallola, the barber.	Mṛgāṅkalekhā, her daughter.
Raṇajambūka, the Army Chief	

[1] (i) Calcutta, 1835.
(ii) Calcutta, 1872.
(iii) Calcutta, 1913, Ed. by Tarkalamkara Bhattacharya.
(iv) Chowkamba Publications, Benaras, 1963.

[2] H. H. Wilson, The threatre of the Hindus, vol. II (1836), p. 408.

[3] Keith, Sanskrit Drama, p. 261-262. Aso Sylvain Levi, p. 233-234.

[4] S. K. Day, Poona Orientalist, vol. VII, 1942-1943.

[5] Sten Konov, Indian Drama, p. 186 ff.

[6] D. R. Mankad, Types of Sanskirt Drama.

[7] Cf. Dr. S. S. Janaki, Two Farces from East India, Sanskrit Ranga Annual

[8] Descriptive Catalogue of RASB, vol. II. No. 5359.

5.4.2. *The Plot*

The play opens with two nāndī ślokas, both of which refer to the saṁbhoga śṛṅgāra of Lord Śiva and Pārvatī. In the prologue, the sūtradhāra appears on the stage and makes references to the poet and his talents. Then we have a description of the spring season (Vasanta) followed by a reference to King Anayasindhu who appears in the beginning of the play proper.

King Anayasindhu (Ocean of misrule) regrets that he had long forsaken his duties as head of state due to his indulgence in pleasures. Finding that his court hall is not spacious enough to conduct his assembly meet he resorts to the house of Bandhurā, a bawd, under the advice from his minister, Kumati (Evil intellect). He learns that his own preceptor Viśvabhaṇḍa (Hypocrite of the Universe) is to come there shortly for baptising Bandhurā's daughter Mṛgāṅkalekhā into the erotic art. The teacher arrives there promptly followed by his disciple, Kalahāṅkura, (Strife-spruter) and falls in love with Mṛgāṅkalekhā. Being informed that Bandhurā is indisposed, the King calls for his doctor, Vyādhisindhu (Ocean of diseases), who is a quack. His medicine can kill even Mārkaṇḍeya. Next to enter is a barber, Raktakallola (Blood-surge) whose customers hardly survive after being attended to by him. A customer who had been severely wounded by him, brings his case before the assembly. But the minister Kumati, pronounces the judgment in favour of the offender. There are some more entrants like Mithyārṇava (Ocean of untruth), the Police Chief Sādhuhiṁsaka, (Oppressor of the Good) Raṇa Jambuka the army Commander, (Battle fox) and the Astrologer Mahāyātrika, each of whom is a misfit for his profession. Viśvanagara and his disciple clash for Mṛgāṅkalekhā. Bandhurā stops their quarrel saying that the Purohita, Madanāndhamiśra (Lust-Blind) who is to perform a 'homa' in her house the next day would settle their case. The first Act comes to an end at this point.

The second act opens with the entry of Madanāndhamiśra with his disciple Kulāla, into Bandhurā's house. There is a brief quarrel between Madanāndha and Viśvanagara as both try to outwit each other by composing ślokas on Śrī. Kṛṣṇa. Being informed by Bandhurā that he must perform 'kandarpa home' in her

house, the purohita tells her that he must first give some instructions to Mṛgāṅkalekhā in private. This conceded, he takes the girl to a room nearby, and enjoys her. This arouses the jealousy of others ; the two old rogues agree that both of them may marry the young Mṛgāṅkalekhā. The two young fellows, Kalahāṅkura and Kulāla, in order to overcome their disappointment, propose to marry the old lady, Bandhurā, who is elated at the prospect of having two young husbands. The two young disciples plan to enjoy Mṛgāṅgalekhā during the day time when their teachers would be out for alms. A priest, Mahānindakācārya is called forth to perform the marriage of Mṛgāṅkalekhā with the two old men first. When the priest demands his fee in advance, the two teachers ask him to wait for four yearṣ. Saying that the bride must remain in his custody till then Mahānindaka drags away Mṛgāṅkalekhā. The play comes to an end with the words of Mahānindaka who is elated at his success.

5.4.3. *Hāsya in the Play*

Hāsya is evoked mainly through the characters in this play. King Anayasindhuis reduced to a state of a comedian on account of his topsy turvy speeches and action. Dignity and decency are qualities unknown to him. By entering Bandhurā's house he feels he has attained, 'tīrthaśata-paryaṭana-puṇyam '.[1] The efforts of his misrule in his country are very well brougt out by the introductory verse at the commencement of the play proper.

नीतिर्भीतिमती दिगन्तमभजत् क्षिप्रं समं साधुभि-
र्धूर्तानां पटुतापरं परधनाकृष्टं न केषां मनः ।
कान्ता कस्य बलान्न केन रमिता राज्ये यदीयेऽधुना
तस्य क्षोणिपतेः समागतिरिह स्थातुं न युक्तं प्रिये ।।

(I. 10)

When he starts out for his ' pauraparicaryā ' people appear with empty vessels (instead of the ' pūrṇakumbha ') and throw the husk of paddy on his head (instead of the rice flakes).[2] His chief spy

[1] This false praise may illustrate the Prahasena element ' anṛtam '.
[2] Hās. I. 9.

informs him that everything has become topsy turvy in the state ever since the King stopped attending to his royal duties.

नारीणां नयनेऽञ्जनं न जघने सिन्दूरता मुण्डिते
सीमन्ते न च नूपुरी पदयुगे यावोऽपि नैवेक्षणे ।
वक्षोजे मणिमञ्जरी न चरणे काञ्ची कटौ नाधरे
चेत्थं वेषविपर्ययः प्रतिगृहं दृष्टः सकष्टं मया ॥

(I. 12)

Normal acts like men being attached to their own wives, are great offences in the kingdom of this monarch (I. 11) and he resolves to punish the offenders. Since just acts are presented as defects in the two verses quoted above (I 11 and 12) they serve as instances of the Vīthyaṅga, ' mṛdava '.

Fearing that Bandhurā might ask for some favour, he seeks the advice of his minister Kumati who, of course, lets him down very badly, by saying, ' nikhile jagati mahāpātakino bhavanta eva, tat sarvān vihāya te śirasi bhaviṣyati vajrapātaḥ '[1] and then suggests that the king must pronounce total submission to the old lady and undergo fasting for three days before her. The king accordingly falls flat at her feet and asks for her blessings. King Anayasindhu is very proud of his palace and the rampart. Since the ceiling has fallen apart in his palace, there is the advantage of seeing the moon and the stars directly at night. The king and the queen have to keep vigil throughout the night since there is the danger of the walls collapsing any moment. Since the whole building is infested with snakes in pursuit of the frogs, one must always keep the snake charm handy.[2] His queen is the most beautiful lady in all the worlds and it needs a thousand mouths to describe her beauty, says the minister.

दर्शेन्दुतुल्यवदनाञ्जनपुञ्जगौरी
मार्जारिचारुनयना घटपीनमध्या ।
प्रोत्तुङ्गपीनकुचचुम्बितनाभिदेशा
त्रैलोक्यमोहवसतिः खलु कामिनी सा ॥ [3]

[1] Hās. I. bet. sl. 14 and 15, p. 15,

[2] *Ibid.*, I. 42.

[3] *Ibid.*, I, 43,

The minister, Kumativarmā, gives the following suggestion to the king, when informed that the capital is attacked by enemies, 'deva, sainyam susajjīkṛtya prathamato mama rakṣaṇam vidheyam tato devyāḥ, tataḥ prāsādasya ca.'[1] When a citizen complains that the barber used a hook for cutting his nails and that it has got stuck up in his eyes, the minister pronounces the judgment that the citizen must pay the barber the cost of the hook. The Police Chief of the kingdom is very happy that he is relieved of his responsibilities, when the capital is taken over by the thieves. He feels that he is now free to resort to harlots. Raṇajambūka, the Army Chief, has an enviable military record. He faints on seeing anything red, thinking it to be blood.

सद्यो दत्तमलक्तकं पदयुगे दृष्ट्वाङ्गनाया रतो
रक्त-भ्रान्तिवशाद्भयेन सुतरां ग्लानेन्द्रियो मेदिनीम् ।
पश्यन् दर्शनिशा तमिश्रनिकरच्छन्नामिवांशां सथा
मूर्च्छयं भुविका कथा समरतो रक्तास्य सक्तद्विषाम् ॥

(I. 44)

The chief 'purohīta', Viśvabhaṇḍa, is the foremost among the rogues

दिनोपवासी तु निशामिषाशी
जटाधरः सन् कुलटाभिलाषी ।
अयं कषायाम्बर चारुदण्डः
शठाग्रणीः सर्पति विश्वभण्डः ॥

(I. 17)

His 'reputation' as teacher is brought out by himself thus, 'asmākam mandiram adhyāpanaśūnyam eva vartate'.[2] Fully aware of his lustful acts Bandhurā blesses him thus, 'putra, madanasamudrasantaraṇam bhavatu.'[3] Being disgusted with his pesterings, the heroine complains, 'mātaḥ eṣaḥ vṛddhaśārdūla iva galita-nakhadaṣano jarā-jīrṇa-panjaraḥ atihatavrīḍaḥ aharniśam mām viḍambayati'[4] The ardent disciple, with a dig at his own teacher, chides her, 'Wicked girl, how dare you insult my teacher by saying that he does not have 'lajjā'. Even to-day he lies naked on the

[1] Hās, p. 44.
[2] *Ibid.*, p. 25.
[3] *Ibid.*, p. 20.
[4] *Ibid.*, p. 26.

lap of his mother, full of ' lajjā '[1] Viśvabhṇḍa is fully aware of his ageing body and unageing desires.

शुक्लत्वं जरसा कचेषु दशनाः शीर्णा विशीर्णतनु-
स्तैमित्थ्यं नयने श्रुतौ न च वचोलब्धिः श्लथत्वं पले ।
अस्माकं तु कथं तथापि विलसद्वाराङ्गनालिङ्गन-
व्यामोहाय मनः सदैव चलते चित्रं चरित्रं विधेः ॥

(I. 40)

Though a ' purohita ', he does not perform correctly even the expiation rites. The conversation between him and Mithyāśukla brings out his ignorance in this field.[2]

He stoops down to the level of fighting with his own disciple for the sake of the gaṇikā. Then he strikes a compromise with Madanāndhamiśra that they both may get married to Mṛgāṅkalekhā. He justifies his stand by quoting Draupadī's example.[3]

His disciple, Kalahāṅkura, has a peculiar way of pronouncing the ' āśīrvacana '. This is how the King Anayasindhu is welcomed.

शत्रोर्वृद्धिर्भियोर्वृद्धिर्वृद्धिर्व्याधेः ऋणैनसाम् ।
दुर्गतेर्दुर्मतेर्वृद्धिः सन्तु ते सप्तवृद्धयः ॥

(I. 21)

The doctor too gets a similar welcome.[4] It is for the sake of Danturā that the doctor is called forth. But Kalahāṅkura attributes the wrong diseases to the wrong person and asks for cure. Then correcting himself he reports that it is Bandhurā who needs treatment but again attributes wrong disease to her. ' huṁ smṛtam, mahāvaidya, surata-samara-vimardanāt muṇḍa-pīḍāturā bandhurā, tadatra kim karotu ?'[5] He vies with his teacher to win the love of Mṛgāṅkalekhā. But he does not lag behind his teacher in choosing a partner. He decides to share the old Bandhurā with Kulāla. The two plan to enjoy Mṛgāṅakalekhā during day-time when their teachers would be out for collecting alms.

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[1] Hās. p. 26.
[2] *Ibid.*, pp. 42-43.
[3] *Ibid.*, II. 19.
[4] *Ibid.*, I. 33.
[5] *Ibid.*, p. 35.

The quack doctor, Vyādhisindhu is another comic character in the play. His prescriptions are sure to send a man to cemetery. He prescribes piercing the eye with a red hot iron for stomach upsets, drinking of the boiling oil for rheumatism, chopping of legs for elephantiasis etc.,[1] True to his name, he is an abode of all diseases himself. His legs are swollen and oozing pus and blood. He is a tuberculosis patient and goes on coughing.[2] He proudly declares that when treated by him even Mārkaṇḍeya will not survive.

वैद्योऽहं व्याधिवर्गाणामाश्रयोऽप्ययशोनिधिः ।
मया चिकित्सितः सद्यो मार्कण्डेयो न जीवति ॥

(I. 31)

सर्वौषधानि तिष्ठन्तु चिकित्साऽपि च तिष्ठतु ।
मम दर्शनतो रोगी किल प्राणैर्विमुच्यते ॥

(I. 32)

The arrangements for the funeral must be got ready before this doctor is called upon to attend on his patient.[3]

The barber Raktakallola too contributes to the humour in the play. He boasts that when he takes up his razor, people lose faith in their lives. When he finishes his job, the entire body of his customer will be besmeared with surging blood.[4] He will tie the hands and feet of his customers if they begin to cry. When he cuts the nails, they never grow again.

The Astrologer is no less comical. He is named 'Mahāyātrika' suggesting that the 'auspicious' time fixed by him will result in 'mahāyātrā' i.e. death of the persons concerned. He starts his astrological calculations, facing the southern direction which itself is inauspicious. He betrays his ignorance of astrology by his absurd and incorrect planetary calculations.[5] What the astrologer suggests as most auspicious time for the King's departure for the battle viz, the morning of a Saturday falling on a full moon day with 'śrāvaṇa' and 'vṛścikalagna', portends only total

[1] Hās. I. 28.
[2] *Ibid.*, I. 30.
[3] *Ibid.*, I. 35.
[4] *Ibid.*, I. 38.
[5] *Ibid.*, I. 45.

destruction. When asked to prescribe an auspicious day for marriage, he says ,

यत्र कुत्रापि लग्ने च वासरे यस्य कस्यचित् ।
यत्र कुत्रापि नक्षत्रे यद्वा तद्वा विधीयताम् ।।

(II. 28)

The priest Mahānindakācārya, too contributes to the farcical element of the play by his peculiar ' āśīrvacanas ' :

श्मशानानलदग्धोऽसि परित्यक्तोऽसि बान्धवैः ।
इदं नीरमिदं क्षीरं स्नात्वा पीत्वा सुखी भव ।।
(पुनर्दूर्वाक्षतां आदाय)

(II. 30)

मरणं प्राणिनां नित्यं जीवनं स्वप्नवद् भुवि ।
भवद्भिरिति विज्ञाय कर्तव्या नात्र शोचना ।।
(पुनरुत्थाय उच्चैः)

(II. 31)

पितृकाननमेदिन्यां महाशय्यानुशायिभिः ।
सुचिरं स्थीयतां नित्यं महानिद्रावलम्बिभिः ।।

(II. 32)

5.4.4. *Poetic merits of the work*

Jagadīśvara has shown considerable poetic skill and originality in his small play. Some of his observations are striking, as for instance,

' युक्तं भस्मपुञ्जे सारमेयावस्थानम् । ' (p. 34)

' न हि जलौकसां अङ्गे जलौकानां गतिः ' (p. 43)

' जीर्णमार्जारं कञ्चिकया प्रतारयितुं न शक्यते ' (p. 70)

' अन्यस्य पुण्येन किमन्यः पूतो भवति ? ' (p. 74)

There is force of emotion in Kalahāṅkura's statement when he laments that the young gaṇikā is to be married to the two old men,

इदं पुनरेकं परमं दुःखम्, सा त्रिभुवनमोहिनी वृद्धाभ्यां परिणेतव्या, न हि मालतीमाला वानरहस्तगता शोभते, न हि कस्तूरिकागुणग्रामं कुग्रामिनो जानन्ति, न हि गलितयौवनायाः वक्षस्थले मौक्तिकमाला शोभते ।

(p. 76)

The heroine, Mṛgāṅkalekhā affords scope for the poet's descriptive powers, as for instance,

अस्या धामसरोवरे भुजविषे वक्त्रारविन्दे भ्रम-
न्नेत्रभ्रूभ्रमरे सुयौवनजले कस्तूरिकापङ्किले ।
वक्षोज-प्रतिकुम्भिकुम्भदलन-क्रोधादुपेत्य द्रुतं
मग्नश्चित्तमतङ्गजः कथमसावुत्थाय निर्यास्यति ॥

(I. 16)

स्वादितं सुदशनच्छदसीधु नामरैर्विधुरबुद्धिभिरस्याः ।
यद्विधुन्तुदमुखादवशिष्टः पीयते प्रमुदितैर्हरिणाङ्कः ॥

(I. 49)

The verse comparing the old lady Bandhurā to the rainy season is charming with pun,

प्रलम्बितपयोधरा क्षतरजा विकारास्पदं
सदा विगतहंसका तिमिरलुप्ततारारुचिः ।
तिरस्कृतनिशाकरा गतवया इयं बन्धुरा
वटो सपदि वीक्ष्यतां जलधरागमश्रीरिव ॥

(I. 23)

The 'sandehālaṁkāra' in the description of the moonrise is quite interesting.

स्वर्धामामृतपानचारुचषकं किं कामदेवाङ्गना
क्रीडाकन्दुक एष किं सुरनदीहिण्डीरपिण्डः किमु ।
किं छत्रं स्मरभूपतेः किमु यशःपुञ्जं पुरस्तादिदं
चेतः संशयकारकं समुदितं शीतद्युतेर्मण्डलम् ॥

(I. 53)

The sunrise kindles the imagination of the poet in different ways. The sun, having deceived his lady love, the lotus pond, at night, has come back in the morning with a reddish countenance indicative

of his bashfulness. The lotus pond shows its indignation through fully blown red lotuses. (II. 1)

The inability of the deer of the mind to escape the arrows of the Cupid on the hazardous and uneven terrain of the lady's body set forth in the following verse is comparable to a similar verse in the Laṭakamelaka. (I. 33).

उत्तुङ्गस्तनशैलदुस्तरमुरो निम्नातिनाभिस्थली
भीमं देहवनं स्फुरद्भुजलतं लोमालिजालाकुलम् ।
व्याधः पञ्चशरः किरत्यतितरांस्तीक्ष्णान् कटाक्षाशुगान्
तन्मे ब्रूहि मनः कुरङ्ग शरणं कं साम्प्रतं यास्यसि ॥
(II. 9)

The quarrel between the two teachers and their attempt to outwit the other by composing ślokas in praise of Śrī Kṛṣṇa, affords full scope for the poet to display poetic talents, and relief to the otherwise stereo-typed theme.

जिह्वेऽनिशं हरिरिति स्मर लोचनं त्वं
व्याप्तं विलोकय जगद्धरिणा समस्तम् ।
आकर्णय श्रवण कीर्तिकथा मुरारे
र्नारायणं शरणमाश्रय चित्तमुच्चैः ॥[1]
त्रैलोक्यमौलिमुकुटाञ्चितनीलरत्नं
पद्मालयावदनतामरसद्विरेफम् ।
दैत्याङ्गनानयनतोयनिपात धूमं
कृष्णं सदैव मनसा परिचिन्तयामि ॥[2]

[1] Hāsyārṇava, II. 10.
[2] Ibid., II. 11.

B. THE MINOR PRAHASANAS

The Dāmakaprahasana
The Gaurīdigambaraprahasana
The Kuhanābhaikṣava
The Somavallīyogānanda
The Kautukaratnākara
The Kautukasarvasva
The Dhūrtanartaka
The Adbhutataraṅga
The Prāsaṅgika
The Palāṇḍumaṇḍana
The Vibudhamohana
The Sahṛdayānanda
The Ghṛtakulyāvalī
The Lambodaraprahasana
The Unmattakavikalaśa
The Sāndrakutūhala
The Dhūrtaviḍambana
The Kukṣimbharabhaikṣava
The Caṇḍānurañjana
The Muṇḍitaprahasana
The Kāleyakutūhala
The Subhagānanda
The Vinodaraṅga
The Hāsyakautūhala
The Mithyācāraprahasana
The Lokarañjanaprahasana

B. THE MINOR PRAHASANAS

5.5. THE DĀMAKA PRAHASANA

The Dāmaka Prahasana has aroused a great deal of interest among scholars ever since it was first noticed by M. R. Kavi,[1] who atrributed it to Bhāsa. There is no mention of the dramatist's name anywhere in the play. Dr. Mankad is of the opinion that it is not a work of Bhāsa. He even doubts if this work can be called a Prahasana at all.[2] The present estimate of this work is based on the only available printed edition of text.[3]

The Dāmaka Prahasana is a very small piece and may not take more than 15 minutes, when staged. There are large scale borrowings in it from Arthaśāstra, Svapnavāsavadatta, Karṇabhāra and Kumārasambhava. The nāndī śloka itself, is borrowed from the Arthaśāstra. There is a suggestion of hāsya in the prologue which is named 'sthāpanā'. The sūtradhāra confuses between the names of the city and the King, (brahmadattangare asmin kāmpilyamahārājasadasi.....) which can be noticed in Svapnavāsavadatta.

The play has three parts, the first part is a monologue where Dāmaka, a friend of Karṇa, narrates the difficulties experienced by him in adjusting himself to the new surroundings in Karṇa's palace. He has now accompanied Karṇa to Paraśurāma's hermitage. Karṇa is to learn all the 'astras' from the great master. Dāmaka could not follow Karṇa who is on a hunting spree. He says:

'नाहमनुगच्छामि महाराजमिति। मृगपक्षिसंकुलं च एतदरण्यं परिभ्रमन्नहं बुभुक्षया ओदनमयमिव जीवलोकं पश्यामि। अस्वस्थशरीरश्चास्मि। ....अहं खलु शृणोमि गन्धं श्रवणाभ्याम्। अन्धकारपूरिताभ्यां नासापुटाभ्यां पश्यामि। रैभ्यसगोत्रे ब्रह्मबन्धुरहं यस्य कस्य वा भागिनेयः खलु भीमसेनस्य घटोत्कच इव।'[4]

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[1] Paper read at the AIOC, Madras, 1924.

[2] See Mankad, Types of Sanskrit Drama, p. 63 ff.

[3] Motilal Banarsidas, Lahore, 1926.

[4] Cf. Mattavilāsa, See above. p. 116 f.n. 4.

He then turns round to find his bark garment being snatched away by a dog. He chases the dog to recover the dress. Here we have a picturesque description of the hermitage. In one place he says, 'imāśca munikanyakāḥ vṛkṣakān putrakāniva mātaro ghata-stana-prasravaṇaiḥ vardhayanti.'[1]

The second part has a very short dialogue between Karṇa and Paraśurāma (just six lines in all). Karṇa expresses his desire to learn archery from Parśurāma who accedes to his request after ascertaining from him that he is not a 'kṣatriya'.

The third part is a dialogue between two attendants of Karṇa, Durmukha and Durbuddhi. They discuss about Indra's trick in preventing Karṇa from continuing his studies under his master and the consequent banishment of Karṇa by Paraśurāma.

Criticism : The view that the work is by Bhāsa can be easily dismissed on the ground that the play shows influence of Kālidāsa. The first part where Dāmaka finds himself in a similar state as the Vidūṣaka in the Abhijñāna śākuntala, reveals traces of humour. There is absolutely no hāsya in the other two parts. But the brevity of expression in referring to the whole episode of Karṇa's banishment by his master is praiseworthy.

कृत्तो वज्रमुखेन नाम कृमिणा दैवात्तदूरुद्वये
निद्राच्छेदभयादसह्यत गुरोर्धैर्यात्तदा वेदना ।
उत्थाय क्षतजाप्लुतः स सहसा रोषानलोद्दीपितः
बुध्वा तं च शशाप कालविफलान्यस्त्राणि ते सन्त्विति ॥

5.6. THE GAURĪDIGAMBARA PRAHASANA

The Gaurīdigambara Prahasana has been printed recently with a Hindi commentary [2]and the present account of the play is based on this edition.

The author, Śaṅkaramiśra, is a versatile scholar. Apart from the Gaurīdigambara, he has written two other plays. Kṛṣṇa-vinodanāṭaka and Manobhavaparābhava nāṭaka. His other

[1] Cf. Kumārasambhava, V. 14.
[2] Ed. by Tarinisa Jha, Chowkhamba, Varanasi, 1969.

works include the Rasārṇava, Durgāṭīkā, Chandogāhnikoddhāra, Vādivinoda and commentaries on the Vaiśeṣikasūtras, the Kusumāñjalī, and the Khaṇḍanakhaṇḍakadya.[1] Śaṅkaramiśra hails from the famous village Sarisava[2] near Mithilā and lived in the 14th century.[3] He was patronised by Puruṣottama Simha, (son of Bhairava Simha) the king of Mithilā, referred to in the Rasārṇava.[4] The story goes that his father Bhavanātha Miśra who was a great scholar, prayed to Lord Śiva and got a son, whom he named 'Śaṅkaramiśra'. It seems that Śaṅkaramiśra composed poems even before he was five years old. Once he surprised the local king with the following śloka :

बालोऽहं जगदानन्द न मे बाला सरस्वती ।
अपूर्णे पञ्चमे वर्षे वर्णयामि जगत्त्रयम् ॥

Being pleased, the king asked him to compose a śloka mixing both the classical and Vedic styles. The boy immediately recited :

चलितश्चकितश्छन्नः प्रयाणे तव भूपते ।
सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ॥

The Nāndi śloka refers to the cosmic dance of Lord Naṭarāja. In the prologue, the sūtradhāra remarks that the poet wrote the play at the instance of his own father. (p. 5)

In the opening scene, Nandin and sage Bhṛṅgiriṭi discuss about the arrangements for the marriage. Himavān's son, Maināka, wants to know the whereabouts of the bridegroom, Śiva. Since the marriage is to take place the next day, he has to take the bridegroom to their house in a ceremonial way. Nandin muses within himself on the incongruence of such formalities with regard to his master,

स्वामी वस्त्रपरिग्रहेऽपि विमुखः क्षौमैः किमस्मादृशा
वृद्धोक्षो यदि वाहनं मम पुनः किं वा फलं डोलया ।
भस्मैवा(र)ङ्गविलेपनं भगवतः श्रीखण्डपङ्कैरलं
श्लाघ्यो हन्त दिगम्बरस्य मिलितः पाणिग्रहाडम्बरः ॥
(śl. 11)

[1] Gaurī digambara Prahasana, Introduction, p. 10.

[2] *Ibid.*, Introduction, p. 6, (This village has been referred to in a 15th century lyric, ' Bhnrgadāta ' of Gangānanda.)

[3] *Ibid.*

[4] *Ibid.*

Covering up all his doubts, he tells Maināka that his master is engaged in serious discussions with Kubera in his inner apartment. But Śiva suddenly appears, fresh from the cemetery, having applied the ash all over his body. Maināka is shocked to find his would be brother-in-law in such a condition,

उरसि भुजङ्गपङ्क्तिः स्फारफूत्कारघोरा
शितिमवति च कण्ठे मुण्डमाला विशाला ।
ज्वलति महति नेत्रे वीतिहोत्रः पवित्रः
क्वचिदपि जगतीदृग्दृष्टपूर्वो न दृष्टः ॥

(śl. 13)

He accuses Nandin that he had lied to him earlier about the qualifications of the bridegroom and decides to leave. Such an ugly personality as Śiva does not deserve the hand of his beautiful sister, Pārvatī. He remarks that the sugar candy is never offered to an elephant—'na hi sitā karabhāya nivedyate'. Śiva tries to appease him by pointing out to him his attainments, and how Pārvatī will be free from worries, if she marries him.

गाङ्गं पाथः सुलभमशनं भिक्षया यानमुक्षा
वस्त्रापेक्षा मम यदि भवेत् स्यात्तदानीममौष्याः ।
मुक्ताहारः स्फुरदहिवरः कण्ठ एवाञ्जनश्रीः
मामुद्वाह्य क्षितिधरसुता शोचनीया कथं स्यात् ॥

(śl. 18)

श्मशाने मत्स्थानं समधिवसतो भङ्गमशनं
चिताभूतिः सेयं परिलसति सोद्वर्तनविधौ ।
विभूषाहिः कण्ठे विषमनुगतं कज्जलविधौ
समस्ता सामग्री घटयति भवान्याः परिणये ॥

(śl. 19)

These braggings infuriate Maināka further more and he departs without a word. But Śiva is adamant that he would follow him wherever he went and follows him persistently. Nandin hangs his head down in shame saying that he has not seen so far such a farcical 'varayātrā'. Enters Nārada after some time reporting that Śiva took Pārvatī away with him even before the marriage rites could be finished. How could such an indisciplined man punish his own (Nārada's) father, Brahmā? (Nārada here implies the cutting off of one of the heads of Brahmā by Śiva). Being requested by Nandi Nārada narrates the whole course of the farcical

marriage of Śiva. Even the 'pravara' of the bridegroom could not be pronounced since Śiva has neither parents nor grandparents. At the departure of Nārada appear two 'piśācas' holding Sumaṅgalā, Pārvatī's friend. Their contention is that since their master has married Pārvatī, her friend (Sumaṅgalā) must marry one of them. On the arrival of the newly wed couple, the 'piśācas' disappear. Now Śiva asks Nandin to invite all the gods and arrange for a dance by divine nymphs in connection with his marriage reception. Gaurī is happy now that Śiva is fully clad in appropriate dress. Śiva himself explains the reason for the change in his attitude,

जन्मान्तरप्रणयिनी भवती सती मे
दक्षक्रतौ हुतभुजि स्वतनुं जुहाव ।
तेन त्वदीयविरहा परिहृत्य वासो
वासो व्यधायि विधुरेण मया चितासु ॥

(śl. 33)

The play comes to a close with Śiva blessing Pārvatī, followed by a Bharatavākya.

The peculiarity of this Prahasana is that it is the only play in the whole range of Prahasana literature, that has divine characters on its cast. The author is well within the limits of propriety and is cautious enough not to bring discredit to any diety. There is the inevitable influence of Kālidāsa's Kumārasambhava in the play, especially, of the scene in the Vth Canto where the Brahmacarin sets forth the alleged incongruence of Pārvatī's selection of Śiva as her husband. (Compare śl. 14 here and Ku. V, śls. 65-73).

5.7. THE KUHANĀBHAIKṢAVA

The present account of Kuhanābhaikṣava of Ayyālunātha is based on the text published in the Malayamaruta[1] by Prof. Raghavan. The play has also been analysed by him in the Samskṛta Ranga Annual[2]. The author Ayyālunātha, also known as Tirumalanātha was the son of Bommaganti Gangadhara and is said to have

[1] Malayamāruta, Part IV, Pub. The Rashtriya Samskrt Samsthan, Delhi, 1978.

[2] See 'Two more old farces', Sanskrta Ranga Annual, No. V. Madras, 1967, pp. 55-62.

flourished in the court of Śiṅgabhūpala[1] (1381-1421 A.D.), the author of Rasārṇavasudhākara.

The Nāndī śloka invokes the blessings of Lord Nārāyaṇa. In the prologue, the Sūtradhāra and his wife discuss the fate of their daughter who had been deserted by her husband. They are, however, consoled by a lady soothsayer (vipraśnikā) who had assured them that the separated couple would be united soon in the spring season.

The main character of the play is a recluse, Ātmayoni who, ignoring his erstwhile love Śaṅkarakauśikī, loves another dancing girl, Candrarekhā. He engages his pupil Dāmodara for bringing Candrarekhā to his Maṭh secretly without the knowledge of one Ahmed Khan who has been keeping her under his custody. Śaṅkarakauśikī who is sore about the teacher's act, decides to put on the appearance of Himmir Khan, a servant of Ahmed Khan, and threaten the monk of grave consequences if he casts his eyes on Candrarekhā.

Enter then, the teacher, who is in a love lorn condition and his pupil Govinda, into a garden. Candrarekhā and her friend also come to the same garden for collecting flowers. They meet the monk there and offer their salutations to him. After preliminary enquiries, the teacher expresses his desire to enjoy the company of the girl. The girl simply smiles at the plight of the monk and turns back. But Ātmayoni, under the pretext of helping her collect flowers from higher branches, lifts her up and enjoys the pleasure of touching her limbs. On seeing a monkey on one of the branches, the girl cries aloud and embraces the monk in fear. The monk's happiness is spoiled by the sudden entry of Jharat Khan, a servant of Ahmed Khan, on hearing the distress cry of Candrarekhā. Ātmayoni hides himself behind a bush and his disciple climbs a tree top. The Musalman, volunteers to drive the monkey away and asks the two girls to go to the Kṛṣṇa temple nearby. He then goes about beating every bush in search of the monkey and one such stroke hits the teacher hard on his face.

[1] See 'Two more old farces', Samskrita Ranga Annual, No. V, Madras, 1967, pp. 55-62.

Following an announcement that the monkey has been caught, the Musalman leaves the scene. The teacher and the student come out of their hiding places. The teacher complains that he had been badly stung by the bees that were aroused by Jharat Khan's search and the pupil says that he was bitten by the forest-ants. Even as the two begin to take stock of the situation, Śaṅkarakauśikī enters in the disguise of Himmir Khan and intimidates the monk for coveting Candrarekhā. The teacher and the pupil defy her and attack her with stones, clubs and shoes. Unable to put up with this onslaught, Śaṅkarakauśikī leaves the scene. Her gait arouses the suspicion of the teacher and the disciple.

Govinda then promises to fetch the other student Dāmodara and goes to Candrarekhā's house. Dāmodara informs Govinda of his strategy by which the teacher can have the company of the harlot. Accordingly the teacher comes there in the disguise of Kaumudikā, Candrarekhā's friend. But Ahmed Khan also comes there and he mistakes the monk to be Candrarekhā herself and embraces him tightly. Being demanded by him, the disguised monk has to dance. Now Dāmodara saves the situation by announcing thus from his hiding place : ' Well done, Ahmed Khan ! You are enjoying the company of Kaumudikā. Our mistress is sore about it and has gone to her inner apartment out of anger !' Realising his fault Ahmed Khan feels that he must approach Candrarekhā after her anger has subsided and leaves the scene. Meanwhile Candrarekhā who is informed about the trick played by the teacher and his disciples comes out of her house to meet the monk. As instructed by the disciples, she proceeds to the garden house where the monk is anxiously waiting for her. The play ends with a description of the monk and the harlot coming out of the garden house with visible signs of love-making.

As seen above, from the summary of the play, there is not much of originality either in the theme or in the manner in which the farcical elements are introduced. The only novelty in the play is the introduction of Musalman characters.

5.8. THE SOMAVALLĪYOGĀNANDA

The Somavallīyogānanda of Aruṇagirināthа had been printed once in 1895.[1] But since the printed edition could not be procured, a manuscript from Mysore[2] has been used for the present study. The play has been analysed in great detail by Prof. Raghavan in Samskṛta Ranga Annual.[3] The author, Aruṇagirinātha, was patronised by the famous Vijayanagara King, Immadi Devaraya, (1422-40 A.D.). The author was well known for his forceful poetry and earned the titles, Ḍiṇḍima Kavisārvabhauma and Birudakavipitāmaha. The other works of Aruṇagirinātha are the Rāmābhyudaya Kāvya and Mahānāṭaka-kīrtisudhānidhi.[4]

The leading characters of the play are, Yogānanda, a recluse, and Somavallī, a housewife. The pseudo monk's attempts to win her love forms the main theme of the play.

In the opening scene the monk is seen discussing with his disciple the means of enticing Somavallī. He is not sure whether his love would be reciprocated by her since she is already married to one Mādhavabhaṭṭa. His attention now is drawn to the number of visitors he has. Persons belonging to several walks of life consult Yōgananda for solution to their problems. In the case of the Jain or the Kāpālika ascetic, it is with regard to their illicit love affair with gaṇikās or housewives. In the case of householders, the main problem they face is the elopement of their wives with somebody else.

At noon, the monk proceeds to a garden along with his disciple. As expected, Somavallī arrives there. There is an interesting conversation between them in which the topics pertaining to 'kāmaśāstra' are cleverly clothed in indirect language referring to certain technical terms of different Śāstras. Before they depart,

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[1] Arsha Library, Vizagptnam, 1895.

[2] Oriental Institute, Mysore, No. 2155. As many as five manuscripts of the work are available, two in Madras, and one each in Tanjore, Mysore and India Office Library, London.

[3] Dr. V. Raghavan, 'Two more old farces', Sanskrta Ranga Annual, Vol. V. Madras, 1967.

[4] Cf. *Ibid.*

they devise a plan to flee the town at the dead of night in disguised forms. But their disguised forms pose problems for themselves in identifying each other. Their attempt to flee the town is finally thwarted by the night police squad who wind them up and produce them before the king. The king simply laughs over the matter and recommends that the monk should give up his ascetic life and marry Somavallī.

Though the poet has not handled any novel theme, he has provided some realistic and humorous descriptions in this Prahasana. This is how an early morning scene is described :

काका मज्जनमाचरन्ति पयसि व्याधूतपक्षाञ्चलाः
श्वानो वर्ष्म धुवन्त्यमी च भसिताकीर्णं प्रसुप्तोत्थितः etc.

The play, however, suffers from the usual defect found in the Prahasanas, viz., vulgarity.

5.9. THE KAUTUKA-RATNĀKARA

Kautuka-ratnākara prahasana belongs to the 16th Century. The author, Kavitārkika, was the chaplain of Lakṣmaṇa Māṇikya-deva of Bhūluyā (in Naokāli district of Bengal). The work does not seem to have been printed yet though it has been noticed by scholars like Sten Konov[1], Keith[2] and S. K. Dey.[3]

The plot[4] : King Duritārṇava becomes unconscious on coming to know that the Queen had been kidnapped by somebody, inspite of the Police Chief, Suśīlāntaka, sleeping by her side. Being restored to normalcy, the king intends to hold, in consultation with his minister, Kumatipuñja, the Spring Festival, in which a harlot would represent the queen. The royal priest, Ācārakālakūṭa, too falls in love with the same harlot, but she simply raises him upwards and throws upon the ground which causes the bleeding of his nose. The doctor, Vyādhivardhaka, is called upon to attend

[1] Indian Drama, p. 186 ff.
[2] Sanskrit Drama, p. 262-263.
[3] Poona Orientalist, Vol. VII, p. 155.
[4] Based on Konov's version.

on him. The preceptor is now accused of having seduced the queen and is pronounced guilty, but finally all the troubles become resolved in the celebration of the Spring Festival. Other characters in the cast are Aśubhacintaka, the Astrologer ; Pracaṇḍaśepha, the overseer of the harem ; Samarakātara, the Army General ; Ajitendriya, a teacher and Kapaṭaveṣadhārin, a Brāhmaṇa.

5.10. THE KAUTUKA SARVASVA

Kautukasarvasva of Gopīnātha Cakravartin is one of the popular Prahasanas. Not much is known about the author and date of this work. It is likely that this work was modelled on Kautukaratnākara belonging to the 16th Century. On the basis of this assumption this work may be assigned to the late 16th Century or 17th Century. Keith[1] gives reference to a printed edition of the work but it could not be procured for study. Wilson was the first to analyse Kautukasarvasva[2] followed by Capeller[3], Keith[4] and S. K. De.[5] Given below is a brief summary of the play.[6]

The hero of the play is a licentious king, Kalivatsala, who is given to every kind of vice. Dharma has no place in his kingdom. The rogues are encouraged and the virtuous are made to suffer. The king tortures a pious Brāhmaṇa, Satyācāra who finds that everything is wrong in the state, even the people being cowardly, servile and fault finding. The king has his usual retinue. The Army General uses his sword only for cleaving the butter and trembles at the approach of a mosquito. The priest justifies his misconduct by referring to the immoralities recounted in the Purāṇas. Prohibition of the enjoyment of the worldly pleasures is the result of the old monks' incapacity to enjoy them. The king proclaims free love but gets entangled in an affair with a harlot. He is summoned back to the queen which so annoys the harlot that everybody in the court go about appeasing her. In order to please her, the king banishes all the Brāhmaṇas from his country since they alone are responsible for the framing of impracticable moral codes like fidelity.

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1 Ed. by Ramachandra Tarkalamkara, Calcutta, 1828-See Keith, p. 262.
2 Wilson, The Theatre of the Hindus, Vol. II, p. 410.
3 Gurupūjākaumudī, Leipzig, 1896, p. 59.
4 Sanskrit Drama, p. 262.
5 Poona Orientalist, No. VII, p. 154
6 Based on Keith's account.

5.11. THE DHŪRTANARTAKA PRAHAŚANA

The Dhūrtanartaka was first edited in 1828[1]. H. H. Wilson[2] was the first scholar to analyse this work. Sten Konov, Keith and S. K. Dey have given more or less the same account given by Wilson. The present study of the work is based on the photostat copy of a MS. from Bodleian Library, London.[3]

The author, Sāmarāja Dīkṣita, is a well-known figure in the field of poetics,[4] his main contribution being 'Śṛṅgārāmṛtalaharī'.[5] He belongs to the 17th Century[6] and was patronised by Ānandarāya the chief Administrator of Bundelkhand. Sāmarāja has also composed 'Tripurasundarī-mānasa-pūjana-stotra'[7] and 'Śrīdāmacarita'[8] a play in five acts. In the prologue of Dhūrtanartaka, the author mentions that he is the son of Narahari Bindupurandara and that he has mastered 'Tarka' and 'Sāhitya'.

The play opens with a Nāndī śloka invoking the blessings of Śrī Kṛṣṇa. Śrī Kṛṣṇa poses as an ascetic in the midst of the Gopīs. One of the girls jokingly remarks that an ascetic need not have a silken garment and drags it and others enjoy the fun.

The hero of the play is a śaivite monk Mūḍheśvara belonging to the 'vāmācāra' sect. He is deeply in love with the dancing girl, Vasantavallī. His disciples Jagadvañcaka and Mukhara enquire about his love affair and he obliges them after extracting a promise from them that they would not divulge the secret to anybody.

Enters now Kṛṣṇānanda, a vaiṣṇava, with his disciples. He boasts of his mastery of different śāstras and says that a host of disciples always throngs at his doorstep for instructions.

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1 Ed. Ramachandra Tarkalamkara, Calcutta, 1828.
2 The Theatre of the Hindus, ii, p. 407.
3 Lent to the present writer by Dr. S. S. Janaki, K.S.R. Institute, Madras-4.
4 History of Sanskrit Poetics, Firms KLM Ltd., Calcutta, 1976, p. 311.
5 Kāvyamālā Gucchak, xiv.
6 HCSL, p. 680, para. 757.
7 Kāvyamālā Gucchak, ix.
8 CC, II. 63 : III. 142.

यवनशूद्रकुलालकुविन्दकोड्डटकृषीवलगोलकशौण्डिकाः ।
अगणितगणिकाः परिलम्भिताः श्रवणमूलजपान्निजशिष्यताम् ॥
(I. 21)

A trivial argument rakes up quarrel between Pāpa, the disciple of Kṛṣṇānanda and Mukhara and each tries to establish that his own teacher is the best and in the process proclaim several licentious acts of their teachers. The teacher first scolds his disciple for letting out the secret but himself narrates his experiences at length to Kṛṣṇānanda. Kṛṣṇānanda reveals that he too is in love with a gaṇikā, Padmavanitā. After Kṛṣṇānanda's departure, Mūḍheśvara and his disciples proceed to the Maṭh of Śuṇṭhakācārya and witness a dance performance of Vasantavallī there. Then Śuṇṭhakācārya asks Mūḍheśvara to arrange the articles of worship for his 'pūjā'. Several types of food forbidden for religious men, like fish and meat are also asked to be got ready.

The second act opens with a description of the sunset and the advent of night. Mūḍheśvara is worried that his beloved has not turned up yet. The teacher bids his disciples to bring his sweetheart there at any cost since the love fever is unbearable for him. Jagadvañcaka meets Vasantavallī in advance and advises that she must ignore the old teacher and accept himself as her companion. Meanwhile, Mūḍheśvara comes there and both the teacher and student quarrel over the claim for the girl This brings the police to the scene and all of them are produced before King Pāpācāra. The King himself is attracted by the girl and wants to set her free. A minister, a Purohita and a Vidūṣaka are also introduced into the plot without much purpose. Vasantavallī is finally given away in marriage to Mūḍheśvara, who is acknowledged as a rogue among the rogues.

It is quite evident that Dhūrtanartaka follows the beaten track of Prahasanas, and there is no novelty either in theme or in characterisation. The play is further marred by long and tedious descriptions lacking in literary value.

5.12-17. THE PRAHASANAS OF HARIJĪVANAMIŚRA

The Prahasanas of Harijīvanamiśra were first brought to light by Prof. Kunhan Raja and Śrī Madhavakrishna Sarma.[1] The Adbhutataraṅga, Prāsaṅgika, Ghṛtakulyāvalī, Palāṇḍumaṇḍana, Vibudhamohana and Sahṛdayānanda are housed in the Anup Sanskrit Library, Bikaner. These Prahasanas have been analysed in great detail by Dr. George Artola and Prof. Raghavan.[2] In order to avoid repetition, only a brief account of these prahasanas is given below, followed by an exposition of the hāsya-rasa therein.

Harijīvanamiśra's contribution to the Prahasana literature is significant. He is the only dramatist to have composed six prahasanas. He was patronised by King Rāma Simha I (Circa. 1635-89) of Ambar, who was an ally of the Moghul Emperor Aurengazib.[3]

The present study of two of the six prahasanas, the Palāṇḍumaṇḍana and the Vibudhamohana, is based on the text published by Prof. Raghavan in the 'Malayamāruta' (1963 and 1966); a study of the remaining texts is based on transcript copies from the Anup Sanskrit Library, Bikaner.

5.12. *Adbhutataraṅga*

The Adbhutataraṇga has three acts which have no common action between them. In fact the three acts may be considered as three independent Prahasanas. The only common feature between the three acts is that the scene of action is the same in all of them, viz., the court hall of king.

Act I: There is not much of a novelty in the nature of the characters in this act. We have a foolish king, Madanāṅgavikrama, a hypocritical Vaiṣṇava Brāhmaṇa-Gauḍarasamiśra, a 'purohita', Vidhavāvidhvaṁsaka who always creates confusion in explaining the 'smṛti' texts, the notorious royal physician-Yamānuja and a few more characters of this sort.

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[1] See The Adyar Library Bulletin, No. XV, 1951, pp. 68-71.

[2] Samskṛta Ranga Annual, Vol. IV, Madras, with the exception of acts II and III of Adbhutataraṅga and the whole of Ghṛtakulyāvalī.

[3] See Dr. G. Artola, Harijīvana Miśra and his short Sanskrit plays, Samskṛt Ranga Annual, Vol. IV.

In the opening scene the king enters the court hall and is greeted by Gauḍarasamiśra thus 'prārabdhakarmṇī vighnamastu'. The king becomes angry and announces that he will be punished for his offence. He requests Vidhavāvidhvamsaka to suggest a suitable punishment. The latter suggests that the vaiṣṇava must take the bed with his wife (Vidhavāvidhvamsaka's wife) since he himself has become incapable of satisfying her due to his pile complaint. The anger of the king now turns towards the royal physician Yamānuja who has neglected the royal priest. The king orders that the doctor too must undergo a similar punishment, that he too must satisfy the purohita's wife. Meanwhile the Vidūṣaka dressed as a woman, impersonates Vidhavāvidhvamsaka's wife and enters the bedroom along with Yamānuja. The king knows of Vidūṣaka's trick and is satisfied that his incompetent physician is summarily punished.

Act II: The second act has very little action. The scene is again the king's court. It is reported that one Vajrāntaḥkaraṇa is in love with a girl, Pumprāṇadhākinī. But she has an affair with her own cousin. Vajrāntaḥkaraṇa has actually seen their love making and has fainted. One of those assembled, Paraduḥkhāṅkura is asked to help him recover. Many more characters appear. The king finally announces that he would bring Pumprāṇadhākinī to his own harem—thus putting an end to the conflicting claims over her by the others.

Act III: An ascetic, Vaiṣṇavāgamanirmūlaka is a licentious man and is always surrounded by harlots. For him, the 'āliṅgana' of ladies is the 'snāna' and the 'cumbana', the 'ācamana'. He spoils young girls under the pretext of 'mantradīkṣā'. Another Brāhmaṇa, Śiṣṭāviṣṭakotpāṭana Bhaṭṭācārya who is jealous of him, reports the matter to the king. The king calls forth the judge Smārtagartabhaṭṭācārya to enquire into the case. Coming to know that Śiṣṭāviṣṭakotpāṭanabhaṭṭācārya does not have children Smārtagarta offers to raise issues for him through his (Śiṣṭā . . . . . 's) wife. Śiṣṭa . . . . becomes enraged at this and the two begin to fight. Meanwhile Vaiṣṇavāgamanirmūlaka comes along with his retinue of girls and requests the king that the girls be attached to the harem since he has become impotent. The

king is happy at this. Some more farcical scenes like this take place. When Vaiṣṇavāgamanirmūlaka and one of the girls faint due to exhaustion, they are mistaken to be dead and arrangements are made for their funeral. A priest and a barber are called forth. For the ceremony known as 'vṛṣotsarga', (branding the bulls and letting them loose) connected with the funeral, the king suggests that the two Bhaṭṭācāryas who are fat like bulls must be branded and paraded in the streets. The Bhaṭṭācāryas suggest that the priest is more qualified than themselves for such a treatment and fighting erupts again and it becomes a free for all. Meanwhile Vaiṣṇavāgamanirmūlaka and the girl regain their consciousness and get up, thus caling off further arguments on the funeral.

5.13. *Prāsaṅgika*

King Pratāpapaṅkti wants to listen to scholarly discussions on the Vedas and the smṛtis and the scholars are summoned. One of the scholar, Prakṛṣṭadeva and his wife Prakṛtipriyā are very particular about adding the suffix 'pra' before each word since it gives the sense of 'the best'. The other scholar Keralabhaṭṭa is averse to this practice and quarrel erup s between the two. Some more characters are introduced. The husband and a former lover of a lady quarrel over the true parentage of her son. To make matters worse, a monkey enters the court and creates confusion. The only noteworthy feature of the play is the ingenious way the poet has used the suffix 'pra' before each word uttered by Prakṛṣṭadeva, resulting in certain round-about expressions, for e.g., 'priye pratihatam te apratimaṅgalam khalu'. The Nāndī śloka itself indicates the predominance of this feature throughout the play.

प्रीतिस्ते प्रभवेत् प्रमोदविधिना प्रोद्यत्प्रजापालने
प्राजापत्यगुरोः प्रयोगचतुरप्रायस्य हि प्राज्ञता ।
प्रद्योतप्रकरप्रतापतरणः प्रव्यक्तरङ्गस्य च
प्रमृष्टाः प्रतिपक्षिणः प्रतिदिशं प्रायो भवेयुर्भुवि ॥

5.14. *Palāṇḍumaṇḍana*

Palāṇḍumaṇḍana is easily the best among the Prahasanas of Harijīvanamiśara.[1] The names of the characters in this play indicate the vegetables or eatables they are fond of. The play is named after the main character Palāṇḍumaṇḍana, a Brāhmaṇa, who has a craze for onion (palāṇḍu), though it is prohibited for a Brāhmaṇa.[2] The other characters are Laśunapanta (fond of garlic) and Pūrṇapolikā (fond of Poli, a sweetmeat). All these and some more people assemble in the house of Liṅgojibhaṭṭa who is celebrating his nuptial ceremony with his second wife Ciñcā. The Bengāli Brāhmaṇas critisize the South Indian Brāhmaṇas for their preference to the prohibited vegetables like onion and garlic. The South Indians in turn find fault with the Bengali's fondness for fish-eating. The dispute turns violent and the police arrive in time to restore peace. The South Indians cleverly put the whole blame on the Bengalis who are taken into custody by the police. The disturbed Liṅgojibhaṭṭa postpones the 'garbhādhāna' ceremony and the guests leave the house disappointed. In addition to this main theme, there is also a funny account of the love affair of the old Laśunapanta with a young girl.

5.15 *Vibudhamohana*

Vibudhamohana is written by the poet more for demonstrating his knowledge of the different śāstras than for the sake of humour. The names of the characters themselves indicate the branch of śāstra they have specialised in (e.g. Tarkakarkaśa, Sāṅkhyānanda, Pātañjalanātha and Vaiśeṣikabhaṭṭācārya). The story is about the difficulties experienced by a scholar, Sakalāgamācārya in meeting the expenses of the marriage of his daughter, Sāhityamālā. Her six brothers headed by Tarkakarkaśa try to impress the king by the display of their scholarship and win rewards so that they

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[1] Adapted for the stage by Dr. Raghavan, put on boards by the Samskrita Ranga, Madras.

[2] Cf. Manu V. 5;

लशुनं गृञ्जनं चैव पलाण्डुं कवकानि च ।
अभक्ष्याणि द्विजातीनां.............. ॥

can arrange for the marriage of their sister. But it is the prospective bridegroom, Akhaṇḍānanda who impresses the king most by his knowledge of the Alaṁkāraśāstra. The king promises to meet the entire expenditure of his marriage with Sāhityamālā. A noteworthy feature of this play is that a number of 'Subhāṣitas' drawn from various sources like the Mahābhārata, the Hitopadeśa, Ratnāvalī, Mālatīmādhava and the Nalacampū, are quoted in the prologue and elsewhere in the play.

5.16. *The Sahṛdayānanda*

The Sahṛdayānanda is replete with concepts of Alaṁkāraśāstra which seems to be the favourite subject of the poet. The names of the characters themselves are significant—Ālaṁkārika, Abhidhā, Lakṣaṇā, Vyañjanā, Rasapratibandhaka etc. There is neither story value nor any worthwhile farcical element in the play. The later part of the play is marred by obscene passages and action.

5.17. *The Ghṛtakulyāvalī*

The manuscript of this work is incomplete and badly damaged and hence we are not in a position to know even the full summary of the play. From the available portion it is known that the scene is laid in the house of a Brāhmaṇa, Ghṛtakulāyākuśala who along with his wife, Patiśīlā, is performing a 'Prāyaścitta'. Many people are invited for the function. Finding that the available money may not be sufficient to cover the 'dakṣiṇā' expenses, the house holder decides to distribute cowries instead. When even the cowries are in short supply, it is decided that one cowrie should be shared by four people and this irates the invitees which results in bitter quarrel.

Hāsya in Harijīvanamiśra's plays : There is a stamp of originality in the hāsya depicted by Harijīvanamiśra. It is not the stereotype comedy of a monk's love affairs that we come across in his plays. There is variety and freshness in his approach. There is, for instance, a parody on the Upaniṣadic style, in the Palāṇḍumaṇḍana.

'मूषको वै प्रजापतिरासीत् । तस्य द्वौ दन्तावास्ताम् । दन्तेन दन्तेन बिलं करोति, भाण्डं स्फोटयति, हवींषि भक्षयति, यजमानः प्रहरति, चूञ्चूशब्दं करोति, यजमानं स्वर्गं लोकं गमयति ।'

According to one of the characters, Laśunapanta (in Palāṇḍumaṇḍana), even gods and demons add garlic to their food in order to make it palatable. The gods draw nectar from the moon only because it resembles the garlic in colour. The tamarind soup is not relishable at all without the garlic. If there is no sun where is the merit for the moon ?

'तिमिरवधधुरीण उष्णरश्मिः यदि न भवेदिह कोऽस्ति शीतरश्मिः ।'

The merits of the garlic are nicely summed up in the verse :

'अये लशुनपेटिके सकलदुःखसन्त्रोटिके
महापथसुघोटिके परमपापसम्मोटिके ।
सुगन्धहततोटिके परमसिद्धसच्छोटिके
प्रसीद परमेश्वरि क्षुधिततृप्तिसद्रोटिके ॥'

The doctor Yamānuja in Adbhutataraṅga always appears with a blazing log of wood in his hand (suggesting that his treatment would assure the cremation of his patients). He finds fault with the doctors who attempt to cure their patients. He, being a practical man, would rather help his patients attain salvation.

लोका मूढधियो विमूढवचसि प्रामाण्यमेवंविधं
कृत्वा दीनजनं गतार्थमपि तं सञ्जीवयन्त्येव हि ।
अस्माकं तु परम्परार्जितमिदं सर्वस्वरूपं फलं
दृङ्मात्रेण विमुक्तिमेव करवाण्येवंविधं निश्चितम् ॥

Some of Harijīvanamiśra's observations are noteworthy.

'हर्म्योपरि स्थितानां काकानां कथं हर्म्यं भवति ?'

(प्रासङ्गिकप्रहसन)

'न अनृतात् परं पातकं, परन्तु अनृतं विना न सांसारिकं किञ्चदपि ।'

(सहृदयानन्द—Act II)

The Rūpaka in the following verse is interesting:

'साहित्यमपि कान्तायाः कान्तदृष्टेः महाञ्जनम् ।
रसराशौ निमग्नानां व्यञ्जना जीवनायते ॥'

(सहृदयानन्द—Act II)

Taken as a whole, the six plays do not contain much of literary value but the variety in the farcical style is refreshing. Thus we have a farce in the royal court '(Adbhutataraṅga), in the house of an ordinary householder (Palāṇḍumaṇḍan .) and an allegorical one (Sahṛdayānanda). The author seems to be well informed in different branches of śāstras, though Alaṁkāra appears to be his favourite. Another feature of his plays is the apt names given for the characters though sometimes there are long names like Vākyārthaparibhraṣṭa, Śiṣṭāviṣṭakotpāṭana Bhaṭṭācārya, Vaiṣṇavāgamanirmūlaka and Jagaccarmadaṇḍamuṇḍasphoṭikā. It is painful to note that for all his scholarship and fine sense of humour, Harijīvanamiśra has not raised his prahasanas above the tend ncy of vulgarity which became a regular feature of medieval prahasana literature.

5.18-19. VEṄKAṬEŚVARA KAVI AND HIS TWO PRAHASANAS

A number of works have been preserved under the names Veṅkaṭeśa and Veṅkaṭeśvara. The Lambodara and Unmattakavikalaśa Prahasanas seem to have been composed by one and the same author as there is much similarity with respect to the style and subject matter. The author of these two Prahasanas will henceforth be referred to as Veṅkaṭeśvara for the sake of uniformity. Veṅkaṭeśvara seems to have earned the title 'Kālidāsa' from his admirers. The Mysore edition of Lambodaraprahasana gives the title of the poet on its title page, 'śrīveṅkaṭeśvarāparanāmadheya kālidāsamahākavikṛtam....'.[1] In the manuscript libraries in Madras, Mysore and Tanjore, this Prahasana is preserved

[1] Lambodaraprahasana, pub. Vidyatarangini Press, Mysore, 1890.

under several names—Lambodaraprahasana[1], Veṅkaṭeśaprahasana[2], Kālidāsaprahasana[3], and Bhānuprabandha[4], which has led to some confusion among scholars regarding the exact number of Prahasanas written by Veṅkaṭeśvara[5]. There is a clue to the date of the author in the colophon of two manuscripts of this work[6] (preserved under the name ' Bhānuprabandha '). It says,

' आनन्दवल्लीदेव्या: करुणारसेन दुराकटाक्षोर्मि: ।
भोसलकुलमणिदीपं सुखयतु शाहाधिपं नित्यम् ॥ ' (Sic)

It is quite probable that Veṅkaṭeśvara was a court poet of King Shahaji of Tanjore (1684-1710). The historical campū, Bhosalavaṃśāvalī[7], was probably written by him in order to honour his patron. Three dramas, Rāghavānanda, Nīlāpariṇaya and Sabhāpativilāsa are also attributed to Veṅkaṭeśvara[8]. The present study of Lambodaraprahasana is based on the Mysore edition of the text and the four manuscripts from Tanjore.

5.18. THE LAMBODARAPRAHASANA

This play owes its popularity to its pornographic value. Obscenity is noticed in almost all the Prahasanas right from Laṭakamelaka in some degree or other. But Lambodaraprahasana surpasses them all in vulgarity.

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[1] The manuscript on which the Mysore edition is based, See also Aufrecht's Catalogus Catalogorum, Vol. I, p. 542.

[2] See Descriptive Catalogue of Madras Govt. Oriental Manuscript Library, Vol. XXI, No. 8525.

[3] See Aufrecht, Vol. I, p. 99 and p. 104, under the name Kāśīdāsaprahasana.

[4] Saraswati Mahal Library, Tanjore, nos. B. 5304, B5305, B5308 and B10660.

[5] For instance Dr. Artola says, ' Veṅkaṭeśvara has contributed three Prahasanas '. See the article by Dr. Artola, Samskṛta Raṅga Annual, Vol. IV. M. Krishanamachariar identifies Lambodaraprahasana with Unmatta-kavikalaśa, which is incorrect. See HCSL, p. 661.

[6] Tanjore Sarasvati Mahal Library, Nos. B5304 and B5305.

[7] Descriptive Catalogue of the Tanjore Sarasvati Mahal Library, Vol. VII No. 3287.

[8] See HCSL, p. 661.

Vakranāsa, a monk, is deeply in love with a dancing girl, Gṛdhrī. He has fitting disciples in Jambuka and Kāsara. From the conversation between them in the opening scene, it is learnt that Kāsara's wife has eloped with one Dīrghadanta, a friend of Vakranāsa. Kāsara is not worried about this since he is after another girl Alābūstanī.

Coming to know that Gṛdhrī is likely to come to a garden after her dance performance in the royal court, Vakranāsa proceeds there. But the king who is also in love with the girl comes to the same garden and becomes enraged at the monk's illicit love affair. The punishment is that the monk should be dressed as a monkey and paraded in the streets of the city.

When brought to his own house, in the monkey dress, Vakranāsa finds that his wife, Nipuṇikā, has an affair with his own disciple, Jambuka. When his mask is removed, Nipuṇikā exclaims,

कर्मणा वानर एष वेषेणापि कृतस्तथा ।
मामुज्झित्वा गतो गृध्रीं यद्राज्ञा बहुमानितः ॥

The disgusted Vakranāsa resolves to leave the kingdom and proceed to some other place where he hopes to win the favour of the ruler of that area by the display of his scholarship. With that money he hopes to get Gṛdhrī and thereby achieve his life's ambition. For the time being he decides to share his wife with his disciple, Jambuka. He would not condemn him for his offence since 'yo hi bhuktavantam prati brūyāt mā bhuṅkthā iti kiṃ tena kṛtam syāt.' The play has the usual Bharatavākya, at the end.

5.19. *The Unmattakavikalaśa*

The poet gives some more information about himself in the prologue of this play. He was the son of one Dharmarāja and belonged to the Maṇalur village on the banks of the Kāverī. He was an authority in the six 'darśanas' and was proficient in six languages. Unmattakavikalaśa was probably his first work and is less vulgar. Encouraged by the reception it had, he would have written the Lambodara. The present account of the Unmattakavikalaśa is based on the transcript copies of the manuscripts preserved in the Tanjore Sarasvati Mahal Library.[1]

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[1] D4627-28.

The adhama hero of the play is Kavikalaśa, a poet-cum-teacher.

'दौर्जन्यस्य तपःफलं सुचरितस्योत्पातकेतुः कले-
रावृत्तिर्दुरितस्य गर्भसदनं मोहस्य काष्ठा परा ।
तृष्णायाः परदेवतानृतगिरां सीमा खलश्रेयसां
आस्थानं कलशस्स एष कविरित्यायाति मायानिधिः ॥'

In the opening scene Kavikalaśa expresses his fear to his disciple, that he might be in for some trouble since he had seen some bad omens. The disciple asserts that these omens signify nothing but death, and that he need not worry. The teacher then asks him to find out whether he can get some money from somebody to meet the expenses for the day. The student tells him that there is none who is likely to advance him money since he has not cleared the previous loans to them. After all it is his motto that the borrowed money should never be returned.

'ऋणं गृह्णाति निःशङ्कं न भूयस्तत् प्रयच्छति ।
कलशस्य कवेरेतत् व्रतमारभ्य जन्मनः ॥'

Then the teacher and the disciple take an early morning walk and describe the scenes, witnessed by them—the merchant and the customers negotiating the price of articles, the paurāṇikas discoursing for an audience of widows, the luxurious life led by the mādhavasaṁnyāsins, a fight between two heads of Maṭhs, a bhāgavata being dragged to the court by the police for molesting a widow in the temple Maṇḍapa under the pretext of giving her 'mantradīkṣā' and a few more scenes like this.

Kavikalaśa is then caught by some moneylenders. With a smiling face he informs them that there is good news for them and presents each one of them with a string of beads. The king has presented him with a village and he would clear their loans soon. Being pleased the moneylenders depart. The next to appear is a Brāhmaṇa asking Kavikalaśa whether he saw his wife going that way. It seems that his wife has eloped with his tenant. Kavikalaśa promises to restore her to him by the power of his 'Kāmakalāvidyā' and extracts a handsome amount from him. Then the teacher and the student enter the house of a harlot and Kavikalaśa enjoys her under the pretext of curing her of some ailment.

The teacher and the student then proceed to a merchant's house for 'bhikṣā'. But the merchant wants to evade him and so hides himself at the backyard. The unsuspecting Kavikalaśa enters the house and immediately the merchant comes out shouting 'Thief! Thief!.' One of the people who rushes to his help is a Pathān who has lent money to Kavikalaśa. The Pathān catches hold of his client and demands money from him. As the two begin to fight, the police arrive on the scene and take both of them to the king. The king who is already aware of the licentious life led by the teacher simply laughs at the sorry figure cut by him. He clears Kavikalaśa's debts to the Pathān perhaps with the idea that his act of generosity might bring in good sense in him and help him improve his conduct.

5.20. THE SĀNDRAKUTŪHALA OF KṚṢṆADATTA

The Sāndrakutūhala is a four act play and though the poet calls it a Prahasana it is doubtful whether it deserves to be called so. Only the fourth act shows some signs of Prahasana elements and the other acts have little or no dramatic action. The play has been noticed by Peterson[1], Aufrecht[2] and Sten Konov[3]. The present account of the play is based on the transcript of a manuscript available in the Bhandarkar Oriental Research Institute Library.[4]

The author has given a detailed account of himself in the colophon of the work. He was the son of Sadārāma and Ānandadevī. He belonged to the village of Tramatiya in the Vajjada district in Mithila. Schuyler assigns him to the first part of 17th century[5]. The other works of the author are, Purañjanacarita,[6] a drama in five acts based on the Bhāgavata and a Prakaraṇa, Kuvalayāśvīya[7] in seven acts. In his Rādhārashasyakāvya, he deals with the love

[1] Peterson, III, 359, 397.
[2] CC, I. 707.
[3] Indian Drama, p. 186ff.
[4] Descriptive Catalogue of BORI, D, XIV. 238-No. 365 of 1884-86.
[5] Bibliography of Sanskrit Drama, p. 63.
[6] Cf. HCSL, p. 661-662 : CC. I. 339. The date of the poet is given as early 18th century in HCSL.
[7] *Ibid.* and CC. I. 113.

story of Śrī Kṛṣṇa and Rādhā, in 22 cantos and it is accompanied by his own commentary. His Gītagaṇapati is styled on the model of Gītagovinda. He has also written a commentary[10] on the Gītagovinda.

The author seems to be an ardent devotee of Śrī Kṛṣṇa as is evident from the nature of the works mentioned above. Even in the Prahasana the poet has sung in praise of Śrī Kṛṣṇa in the whole of the first act and part of the second act too.Sāndrakutūhala shows an interesting account of the transition of values of human life represented by four sets of fathers and sons. Thus the first act stresses the value of the 'bhakti cult', the second act, that of literary pleasure and the third act speaks of the value of a closely knit family life and conjugal love. The fourth act touches on the weaknesses of human beings and the degraded nature of certain sections of the society.

The play opens with three nāndī ślokas, all dedicated to Śrī Kṛṣṇa. In the course of the conversation between the Sūtradhāra and the naṭī, mention is made of the poet's patron, Dharmavarman, who was probably the ruler of a petty kingdom.

In the first act the poet brings out the efficacy of 'kṛṣṇa-bhakti' through a conversation between two characters, Padmākara and his son Sukhākara. The father answers to the queries of his son stressing the importance of the 'bhaktimārga', the means of obtaining Śrī Kṛṣṇa's grace, the path that leads to his proximity, of the guidelines for 'dhyāna' and on how one should employ the limbs of his body in the service of the Lord. In between there are beautiful descriptions of Bṛndāvana, Govardhanagiri, Gokulagrāma and the banks of the Yamunā where the Lord sports. The poet also recounts the playful acts of the child Kṛṣṇa in the house of Yaśodā. The poet laments that people foolishly bring about their own downfall by engaging themselves in 'narastuti' and by running after the mundane pleasures without realising that devotion to Śrī Kṛṣṇa alone can save them from the ills of the worldy life.

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[8] See HCSL.

[9] *Ibid.*

[10] *Ibid.*

The second act is mainly devoted to the display of talents of the poet in different poeticgymnastics like the 'anuloma-pratiloma' technique, verse with just two letters, verse with a single letter, 'pādādiyamaka', 'pratipadayamaka', 'pratipādānta-yamaka', the 'chatrabandha', the 'vyajanabandha' etc. Kṣapākara asks his father Prabhākara to compose verses in praise of different deities like Lord Śiva, Pārvatī, Gaṇeśa, Śrī Kṛṣṇa, Nṛsiṃha, Śrī Rāma and the holy Ganges and the father obliges with an array of ślokas in different styles mentioned above.

The third act is in the form of a conversation between Divākara and his son Guhākara. The main point of discussion is about feminine charm. Divākara recounts the happy youthful days he spent in the company of his wife and upholds the superiority of the bliss of conjugal love over other walks of life.

It is actually in the fourth act that the Prahasana begins. In the opening scene, Doṣākara and his son Sudhākara enter discussing the means of earning a livelihood. The father bids his son to go to the king's court and win his favour by the show of his scholarsip. The son complains that only 'naṭas' and 'viṭas' are favoured by the kings but not real scholars. Doṣākara is sad at the state of affairs. Then follows an intermediary scene wherein Sudhākara's brother Sūcīvaktra appears and narrates how he won the favour of a king by flattering him.

The next scene is laid in the court hall of King Śyāmamukha. His chief priest Kuṭumbakuṭhāra enters and greets the king in a peculiar fashion. He also blesses the king that he may live long with his son Nīlapāda,

'सर्वदाटनसञ्जल्पं शयनाशनकर्मसु ।
युवयोः साहचर्यं स्याद्यथा मूत्रपुरीषयोः ॥'

After some discussion on the propriety of this simile, the king announces that his son is going to be married to the daughter of Gotraghātin, Karkaśā by name. The attainments of the bridegroom and the bride are described by the king himself thus :

अहमपि बरुडोऽस्मि स्त्री च चाण्डालपुत्री
यवनयभनजातो बालको नीलपादः ।
रजकसदनपुष्टो भिल्लकैवर्ततेऽदः
प्रकृतिरिह कुले मे निर्मले का परीक्षा ॥ (Sic.)
माता यस्याः पुलिन्दी नट इति जनकः कथ्यते नाममात्रं
जाता या चर्मका यत् स्वजनविरहिता वेश्यया पालिता या ।
क्रीतां दुर्भिक्षकाले सदसि च जगृहे गोत्रघाती ततो यां
तस्यां का वा परीक्षा ह्युभयकुलमहाशुद्धियुक्ताऽस्ति कन्या ॥

Kuṭumbakuṭhāra laughs and remarks 'aho ratnam kāñcanena saṅgatam.' He then informs the king that a scholar by name Kulakalaṅka is waiting outside. The king calls forth Doṣākara and requests him to test the scholarship of the pandit. Doṣākara puts forth certain knotty arithmetical problems in the form of 'prahelikās' and says that the problems can be solved if one is proficient in the Līlāvatī siddhānta. The foolish Kulakalaṅka makes no attempt to solve the problems but says he is acquainted with one Līlāvatī whom he has enjoyed previously.

The king then says that the horoscopes of the bridegroom and bride must be placed before the elders. Kulakalaṅka suggests a suitable time thus,

आयातु द्राक् भर्तृहीनाऽनपत्या नारी धृत्वा भस्मपूर्णमञ्जलिभ्याम् ।
सन्ध्याकाले जन्मपत्रो सभायां संशोधार्थं कन्यकाया वरस्य ॥ (Sic.)

The king then expresses his wish that his son should get five sons in course of time, and the learned scholar says that he would definitely get 'pañcatva', which means death.

सूनुरुद्वाह्य कन्यकामिमाम् ।
पञ्चत्वं प्राप्स्यते नूनं नात्र कार्या विचारणा ॥

The king then asks Kulakalaṅka to fix a date for the marriage and he chooses an 'amāvāsyā' day falling on a Saturday with 'jyeṣṭhā nakṣatra' which is most inauspicious for marriage. The king then asks about the things to be got ready for the marriage and the priest starts the list with sesamum seeds which have no place in a marriage but are used only for a funeral ceremony. In the meantime the bride's party arrives. Just before the marriage it is decided to

test the potency of the bride and the bridegroom. When the test is conducted it is found that both have defects in their genetal organs and so it is decided that there is no disparity between them. The marriage is conducted duly. The 'pravara' of both the families as proclaimed by the priests at the time of the marriage is quite amusing. Then comes the 'svastivācana' which is equally funny.

मृत्युर्जन्मवतां वीर देहेन सह जायते ।
अद्य वा श्वो शतान्ते वा मृत्युर्वै प्राणिनां ध्रुवः ॥

At the conclusion of the marriage the priests ask the king for 'dakṣiṇā', but the king says that the opportunity they had in witnessing the 'potency' test of the bride and bridegroom must be regarded as their 'dakṣiṇā'. Doṣākara gets disgusted with the proceedings and departs saying that being in the company of the rogues itself is a sin and with this the play ends.

5.21. THE DHŪRTAVIḌAMBANA OF AMAREŚVARA

A good Prahasana as Dhūrtaviḍambana has somehow eluded the attention of scholars and it has not been printed so far. The work has not been analysed so far in any book on Sanskrit Drama. It has been referred to by Aufrecht[1], Schyuler[2], Sten Konov[3], and Krishnamachariar[4]. Only two manuscripts of this work are available, one in B.O.R.I.[5] and the other in R.A.S.B.[6] The present account of the play, which is attempted here for the first time, is based on the former one, wihch is dated 1832 A.D.

In the prologue of the work the author traces the genealogy of his family. He was the king of Brahmapura and belonged to Kaśyapagotra. He was a descendant of Gajeśvara. Gajeśvara's son Dharmeśvara conquered the Utkala King Nṛsimhadeva. His

[1] CC, I. 272.

[2] See Bibliography of Sanskrit Drama, p. 69 : the author's name is given here is ' Maheśvara '.

[3] Indian Drama p. 186-88.

[4] HCSL, p. 699.

[5] Descriptive Catalogue of BORI, No. D XIV, 86, No. 510 of 1891-95.

[6] Descriptive Catalogue of RASB, VII. 5339.

son Dhyāneśvara was also a poet and wrote nāṭakas, prakaraṇas and a vyāyoga. His son, Amareśvara, the author of Dhūrtaviḍambana, was well versed in archery and other martial arts, besides being a poet. The date of the author is uncertain. If anything can be conjectured form the style of the work, the author may be assigned to the 18th century.

The Dhūrtaviḍambana : The plot revolves around a poverty-stricken foolish king, Prajñāneśvara and his equally foolish queen, ministers and other retinue. The king keeps postponing the marriage of his only daughter Muktāvatī, since his treasury is completely empty and he is not in a position to offer even the minimum dowry for the bridegroom. In order to hush up his bankruptcy, he sets an impossible task for prospective bridegrooms that this daughter would be given in marriage only to a man who retrieves the Princess's pearl necklace lost in the ocean.

In the opening scene, the king enters his court room and appreciates its beautiful structure. His chief priest, Jihvāsamvalana, who is, true to his name, a glutton, intervenes and says that there is no use in the courtroom unless it is made up of jaggery. He complains that he has been virtually starving for the past two days since his maid servant has not been bringing the left over food from the palace. He also justifies the act of partaking the food brought by the servant maid, which according to him, has been sanctioned by Manu himself.

उच्छिष्टं श्वपचस्पृष्टमन्नं शुनकदूषितम् ।
दासीसंपर्कमात्रेण शुद्धयतीत्यब्रवीन्मनु ॥

According to him ' parānnabhojana ' has nothing equal to it.

न तादृग्राज्यसम्पत्तौ न तादक् पुत्रसम्भवे ।
परान्नभोजने यादक् सुखं विप्रस्य जायते ॥
प्रभाते भोजनं स्नानं मध्याह्ने भोजनं जपः ।
सायाह्ने भोजनं सन्ध्या निशीथे भोजनं तपः ॥

He also complains that the consumer articles are in short supply and the shops have been closed down for want of commodities. The king is worried that he may not get enough foodstuff for his own family. The minister, Premakaṇṭaka allays his fears by saying

that such a situation may not arise since there has been a mass exodus of people from the town due to the non-availability of essential commodities.

The minister then informs the king that Prince Ratiṭilaka from the neighbouring kingdom has come to their town along with his friend Lohajaṅghama. He has seen Muktāvatī and has fallen in love with her. He has also retrieved the pearl necklace from the sea and has sent it to the king through his friend Lohajaṅghama. The king wants to dissuade the prince under some pretext or other. He employs a jeweller, Pūnjīcoraka to verify the weight of the recovered necklace. The jeweller has instructions to steal a few pearls from the necklace and show that it falls short of the expected weight, upon which the king will reject the marriage proposal of his daughter. But his plan fails as Lohjaṅghama finds out the truth and takes the jeweller to task. Others too join in the quarrel and it becomes a free for all. The minister, the purohita and the jeweller are all after the pearls and the angry Lohajaṅghama snatches away the necklace. Now the purohit resorts to a different tactics. He says that the Princess is not fit for marriage since there is some defect in her horoscope. He would rather offer his own daughter (to Prince Ratitilaka) whose accomplishments are far superior to those of the Princess.

बहुलपञ्चदशीन्दुनिभं मुखं शिशिरपद्मदलोपममीक्षणम् etc.

After Lohajaṅghama's departure, the king feels sorry that if the marriage were to be celebrated with the available resources, he would become a total bankrupt. The only hope in the form of the pearl necklace is also lost. He is consoled by the minister who assures him that he would take steps to stop the marriage at any cost and even if it is celebrated, he would separate the couple. He is after all 'Premakaṇṭaka' and he has the assistance of the royal priest and Pūnjīcoraka.

The second act opens with Prince Ratitilaka and his friend Lohajaṅghama on the scene. The prince laments that he has forgotten everything about his own kingdom ever since he entertained love for Princess Muktāvatī. The king and his company are utterly foolish and it is very difficult to satisfy them. But he is prepared to make any sacrifice for the sake of his sweetheart.

Now the king and his company arrive along with Muktāvatī. The king asks the Purohita to fix a suitable time for the marriage. The Purohita, as per the earlier arrangement, purposely chooses that very same day which happens to be inauspicious. Then the minister and the priest clamour for the cotton cloth to be presented by the king and there is a brief quarrel between them. The king intervenes and orders them to stop their quarrel, and make arrangements for the marriage. The priest reads the funeral 'mantras' and the bridegroom denounces him as a 'brāhamaṇāpasada'. The Prince is appalled at the foolishness of the people around him and feels that Princess Muktāvatī is the only exception.

दुग्धपयोधौ जातं यद्वत्सुधया समं विषं घोरम् ।
अन्याऽमृतलतिकेयं तद्वज्जाता विषक्षेत्रे ॥

Now it is evident that the king wants to postpone the nuptials as long as possible since he does not have anything to present to his daughter as she goes away with her husband.

Knowing this fully well, Prince Ratitilaka devises a plan in consultation with his beloved and friends. Meanwhile at the palace, the king asks the minister to break the marriage. The minister accuses the Princess of spoiling the name of her family by her illicit love affairs, and makes sure that her husband also hears this news. The minister then says that he is prepared to perform aay 'prāyaścitta' for the blemish that has befallen the royal family. The royal priest suggests death as the 'prāyaścitta'. After some humorous exchanges it is agreed that the sin arising out of the Princess's act must be divided equally among the four, the king, the queen, the minister and the priest. Meanwhile it is reported that Prince Ratitilaka is dead. The king and his company feel happy that their false propaganda has produced the desired effect and each one takes credit for the success of the plan. Jihvāsamvalana is happy that he has got an opportunity of taking the 'śrāddhabhojana', and demands that the Princess should perform the 'śrāddha' at once. Prince Ratitilaka, who is not actually dead, comes now in the disguise of a brāhmaṇa 'śrāddhabhoktā', and the princess appears in the guise of Lohajaṅghama. The priest is enraged at the appearance of a rival 'bhoktā' and after a brief quarrel the Prince and the Princess make good their escape. Lohajaṅghama appears in the disguise of

Muktāvatī. After a small incident which is rather obscene the king hears a tumult in the harem. Lohajaṅghama has dropped the Princess's dress and has escaped. But the foolish people in the harem think that the Princess had been killed by some unknown demon and go about weeping. Lohajaṅghama then joins his friend who is waiting elsewhere along with Muktāvatī. The Prince thanks his friend profusely for his great help and expresses his joy at the success of his plan. The play comes to an end with the usual bharatavākya.

With most of the later Prahasanas dealing with the degraded life led by pseudo-religious men, the 'Dhūrtaviḍambana' presents a refreshing contrast with a new theme. The hāsya in the play is evoked mainly through the characters, viz., the foolish king and his counsel. Dhūrtaviḍambana is probably one of the very few Prahasanas which are fit to be staged. Unlike most of the later Prahasanas, the farcical element is presented with a fairly good story value. The style is simple and lucid.

5.22. THE KUKṢIMBHARABHAIKṢAVA PRAHASANA

Three manuscripts of Kukṣimbharabhaikṣava Prahasana are available in the Oriental Research Institute, Mysore[1]. Among them the one in the Grantha script is well preserved and is largely depended on for the present write up of the play ; the other two have also been useful in fixing the correct reading.

The author, Venkappiah[2], was a well known figure during the days of Hyder Ali in Mysore. He started his life in a small way as a clerk in the Mysore Administration. After Krishnaraja Wodayar came to power in 1734, Venkappiah gained prominence and became the Pradhan of the Mysore State. Under the next king Nañjarāja Wodayar too, he held various posts. His sphere of influence extended to almost every field. He even fought a war against the

[1] (i) No. P. 2773—Palm leaf-Grantha, (ii) No. SB—192—Paper—Devanagari, (iii) No. SB. 342—Paper—Kannada. For a detailed account of the play, refer 'An eighteenth century farce from Karnataka' The Mysore Orientalist, Vol. XI, 1978, by the present writer.

[2] On Venkappiah's life and works, see M. P. Sastry, Quarterly Journal of the Mythic Society, Vol. xxxi, Bangalore, July, 1940.

Marattas in 1771 and successfully negotiated for a peaceful settlement. When Hyder Ali came to power, Venkappiah suffered a set-back in his life. He was stripped of his titles and was transferred to a distant corner of the state on depromotion. He died a sad man.

In spite of his hectic political activity, Venkappiah sparkles as a prolific writer of merit. He has contributed to every branch of Rūpaka excepting the nāṭaka and the prakaraṇa. His other works include Sudhājharī, a prose work, Kuśalavacampū, Alaṁkāramaṇidarpaṇa, Jagannātha-Vijayakāvya, and Hanumat Śatakam, besides a number of works in Kannada.

Opening his work with an interesting śloka on Śrī Kṛṣṇa's role in the Arjuna-Subhadrā episode, the author traces the origin of hāsya to three Purāṇic episodes. The play has a Viṣkambha which is generally prohibited in a Prahasana according to Viśvanātha.[1]

Kukṣimbhara, a Buddhist monk, is deeply in love with a harlot, Kāmakalikā, who is zealously guarded by a foreigner, Śṛgālakapidhāna. The monk's erstwhile love, Kurkurī, comes to know of this and wants to wreak vengeance on him. She disguises herself as the foreigner, suddenly appears before the monk and takes him to task for coveting Kāmakalikā. Meanwhile the real Śṛgālakapidhāna arrives on the scene and seeing that he is impersonated by somebody, becomes angry and beats up the disguised Kurkurī. Recognising her from her voice, Kukṣimbhara goes for her help. Knowing from Kurkurī that the bhikṣu is aspiring for Kāmakalikā, the foreigner severely thrashes Kukṣimbhara and departs. Meanwhile one of his disciples who had been sent earlier to fetch Kāmakalikā, succeeds in bringing her there. The girl is surprised that even a monk is enamoured of her and so, readily offers herself to him. The teacher is happy at the obtainment of 'gurudakṣiṇā' from his disciple and confers the lordship of his Maṭh on him.

Within the framework of this main theme are included a number of incidents to enhance the comic effect of the play. The way the Buddhist monk solves the disputes between men of different religious sects is amusing. A Liṅgāyata, a Kāpālika, a Kālāmukha,

[1] See SD., VI. 264-265.

a Jaina, and a Cārvāka are all swamped by the Buddhist monk summarily. His disciples Jambuka and Bhallūka prove a fitting second fiddle. One such situation may be given here as a sample case.

Two foreigners enter quarrelling with each other over the relative superiority of the enjoyment of another's wife and that of a harlot. The first one says that the 'parastrīgamana' is free from the worry of veneral diseases. The other one argues that in 'parastrīgamana', there is constant worry about the arrival of the lawful husband. The first one retorts by saying that in resorting to the harlots, there is loss of money and health. Kukṣimbhara intervenes and brings about a compromise by saying that there is merit in both 'parastrīgamana' and 'paṇyastrīgamana'. They are the two ways of knowing the Ultimate (paramārtha).

पण्यस्त्रीति परस्त्रीति पन्था एव परं द्विधा ।
परमार्थविदां तत्र परानन्दः प्रयोजनम् ॥

Bhallūka finds fault with the teaching of his master. According to him both 'paṇyastrīgamana' and 'parastrīgamana' are defective. Enjoyment of the servant maid is the best way since it does not involve any expenditure and is free from the worry of the diseases and the lawful husband or the mistress of the harlot-house. The foreigners appreciate his stand and depart.

The play is replete with good similes, as in,

यथा सुगन्धैः पिहितेऽपि तूर्णं पलाण्डुगन्धः प्रसरीसरीति ।
तथा बहिर्गच्छति गूढवार्ता विरुद्धधर्माश्रयिणां जनानाम् ॥

There is novelty in the nature of characters introduced. For instance the Europeans referred to as 'pāścātyas' or 'hūṇas' in the play are introduced as characters probably for the first time in a Sanskrit play. The play is fairly long and employs almost all the well known methods of evoking hāsya. The play can be made suitable for stage by removing certain unnecessary scenes.

5.23. THE CAṆḌĀNURAÑJANAM

Caṇḍānurañjana of Ghanaśyāma is another Prahasana abounding in vulgarity. Ghanaśyāma was the son of Kamakā and Kāśī Maheśvara of Mauna Bhārghava family. He had two wives, Sundarī and Kamalā, both of whom were scholars in Sanskrit and composed a Commentary on Viddhasālabhañjikā in emulation of their husband. Besides being a poet, Ghanaśyāma was a skilled politician too. He was the minister of King Tukhoji of Tanjore (1728-1735). Ghanaśyāma was a prolific writer. He wrote 64 works in Sanskrit, 20 in Prākṛt and 25 in other dialects.[1] His works include commentaries on Śākuntala, Uttararāmacarita, Veṇīsamhāra, Bhojacampū. Kādambarī and Viddhasālabhanjikā. The present work, Caṇḍānurañjana, of course, does not bring him much credit.

The plot[2] : After the formal Nandī, three libertines, Mārjāra, Barkara and Karṇaka go on narrating their own experiences with women. A Digambara also enters and joins them in criticising the people they come across, in a vulgar language. Granthaśiśna, another libertine, joins the lot. Mārjāra and others then see the followers of Madhva and Rāmānuja coming to a tank for bath and resort to vulgar descriptions. So is the case with a Gosvāmin who is charged with lecturing to widows only on the glory of God. Two others by name Vakraśiśna Bhaṭṭa and Takracorāvadhānin come there, reading extracts from a profane text called Mehanaprayoga.

Enter then a grammarian, Nijastrītyāgīn and a logician, Parastrīgāmin using vulgar language in the guise of śāstriac terminology. Then enter a doctor, Vakradanta and a Śrotriya Bhagnadanta with their topsy turvy professional jargon. A poet Tātajātakavi is also introduced to fill the bill.

Mārjāra now recollects that he has to send a girl to an old man by name, Dīrghaśephas whose wife is fond of other men. He plans to send Barkara, his friend, dressed as a woman to the old man. The old man really thinks Barkara to be a woman. Then follows a description of the evening. The play ends here abruptly.

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1. For further details on Ghanaśyāma, See HCSL, 248. About Damaruka, another interesting work of Ghanaśyāma, see General Introduction.

2. The Present account of the play is based on the transcript copy of a MS. of the work from Tanjore. (No. 4629. See Tanjore VIII. 3620).

On the whole, it has to be pointed out that there is nothing significant in this play, excepting that the author has a knack of introudcing vulgarity in almost all passages and even in the names of the characters.

5.24. THE MUṆḌITA PRAHASANA

The Muṇḍita Prahasana of Śivajyotirvid belongs to the 19th Century. The present account of the work is based on a manuscript preserved in the Bhandarkar Oriental Research Institute Library, Poona.[1]

Plot : Gaṇḍakīdāsa, a pseudo Vaiṣṇava ascetic, is deeply in love with Līlāvatī, a lady belonging to the Jain merchant community. His daily prayer consists of nothing but an appeal to Śrī Kṛṣṇa to fulfil his wish, namely, to have Līlāvatī.

> कृष्णावतारे किल गोपकन्याः सहस्रशः कामितवानसि त्वम् ।
> स्वेच्छामयत्वान्मम तामथैकां त्वद्भक्तियुक्तस्य न किं ददासि ।।
>
> (I. 8)

He would rather stop praying to Kṛṣṇa who gives only 'mukti'. Who wants 'mukti' which is bereft of both pleasure and pain and which may have to be compared to the 'ajāgalastana'?

> अविदितसुखदुःखं निर्गुणं वस्तु किञ्चि-
> ज्जडमतिरिह कश्चिन्मोक्ष इत्याचचक्षे ।
> मम तु मतमनङ्गस्मेरतारुण्यघूर्णं-
> न्मदकलमदिराक्षीनीविमोक्षो हि मोक्षः ।।
>
> (I. 11)

Sages of yore, themselves enjoying pleasure of life, prescribed stringent rules for fellow ascetics. A virulent ascetic like Gaṇḍakīdāsa need not follow them. He then decides to seek the help of Viṭṭhalī, his erstwhile sweetheart and a female ascetic, in winning the love of Līlāvatī.

In the beginning of the second act, the ascetic is seen anxiously waiting for Viṭṭhalī. She brings the happy news that she would

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[1] No. 83 of A 1883-84, BORI library.

get Līlāvatī there, under some pretext or other. Gaṇḍakīdāsa's happiness is marred by the unwarranted entry of his elder brother Haridāsa, another degraded monk living at Benares. With great difficulty he disposes off Haridāsa. But the latter grows suspicious and hides himself in the garden at the backyard of the Maṭh to watch the movements of his brother. Viṭṭhalī and Līlāvatī arrive after some time and offer their salutations to the teacher. Viṭṭhalī requests Gaṇḍakīdāsa to initiate Līlāvatī by which she would become spiritually strong. The teacher sends Līlāvatī to the Maṭh-pond for an ablution preparatory to the 'mantradīkṣā' ceremony, and enjoys the bathing scene from a vantage point. When the girl is ready for the 'mantradīkṣā', he convinces her that he must first worship the deity presiding over each limb of her body. The girl is slowly stripped of her dress. The hesitant Līlavatī is deceived by the cunning talks of Gaṇḍakīdāsa, who misquotes some texts to vindicate his stand. He then takes her to his private garden resort for a fuller course of 'dīkṣā'.

The third act opens with the appearance of a Jaina monk, Bhadanta, who is the family priest of Līlāvatī. He is worried about the absence of Līlāvatī at the congregation that day and suspects some foul play. He straightaway comes to Gaṇḍakīdāsa's Maṭh and surmises that the rogue had already spoiled the innocent girl. Finding that he cannot outwit Bhadanta who exposes all his weaknesses, Gaṇḍakīdāsa surrenders to him and requests him to prescribe a suitable time for his departure from the town. The clever monk who suspects that he might elope with the girl, suggests the third part of the night for the purpose, hoping that they would be wound up by the night Police squad.

Just as Gaṇḍakīdāsa heaves a long sigh of relief at the departure of the Jaina monk, enters Haridāsa professing to know every act of his brother. He wants to blackmail Gaṇḍakīdāsa that he would report the matter to the king if he is not allowed to enjoy Līlāvatī. The clever Gaṇḍakīdāsa pacifies him offering some other obscene concessions, and sends him away. Līlāvatī is sent home now and is asked to be ready to elope with him at the dead of night. The two prepare to escape as planned but are caught by the Police who had been alerted by the Jain monk. The king too arrives there and enquires into the matter. The king's aide suggests Gaṇḍakīdāsa and Līlāvatī be made to sit on a donkey and par

in the streets of the city. The undaunted Gaṇḍakīdasa pleads guilty and cuts some obscene joke. According to him, it is a man's bounden duty to give sexual pleasure to a woman and that it is equivalent to ' Īśvarapūjā '.

येन केन प्रकारेण यस्य कस्यापि देहिनः ।
सन्तोषं जनयेत्प्राज्ञस्तदेवेश्वरपूजनम् ।।

(III. 19)

He further says,

स्मरार्तां विह्वलां दीनां यो न कामयते स्त्रियम् ।
भ्रूणहा स तु विज्ञेय इति मनुनाप्ययं धर्मोऽङ्गीकृतः ।। (Sic.)

(III. 20)

The king now asks Līlāvatī what she would like to do now. She says that she would rather live with the monk since she would not be accepted by her community anymore. In a lighter vein, the king orders that the monk should carry the girl on his shoulders and dance and the latter gladly agrees to undergo this punishment. As he dances, he sings in praise of the king in Daṇḍaka meter. The play comes to an end with the usual Bharatavākya.

Now for the literary merits of the play, there are quite a few verses which are appealing for their poetic fancy. When Brahmā created Lilāvatī's face, his lotus seat began to shrink and he was in a flx. A lump of charming material intended originally for the thin waist was left behind and in utter confusion he made it into two balls and fixed them on her chest.

जानीमो वयमेणशावनयनामध्यं कृशं वीक्ष्य तं
पुष्टिं कर्तुमथो धृतं करयुगे गोलद्वयं वेधसा ।
एतस्या मुखचन्द्रकान्तिनिवहात् संकोचिते स्वासने
पद्मे तच्चलचित्तवृत्तिवशतो भ्रान्त्या हृदि स्थापितम् ।।

(II. 12)

The limbs of the heroine are fancied as the nine planets in the following verse.

भास्वन्मुखेन्दुकृतमङ्गलमादधाना
सौम्याकृतिर्गुरुपयोधरभारनम्रा ।
काव्यं धिया मृदु शनैश्चरपादपद्मा
वेणी तमश्चयवती स्मरकेतुयष्टिः ॥

(II. 13)

Some of the observations of the poet are noteworthy for their humour, for instance,

'अप्राप्तशाल्योदनस्य कोद्रवा अपि बहुमता भवन्ति'

(I. bet 25 and 26)

and

अपमानं पुरस्कृत्य मानं कृत्वा तु पृष्ठतः ।
स्वकार्यं साधयेत्प्राज्ञः कार्यध्वंसो हि मूर्खता ॥

(III. 6)

The ślokas in the Daṇḍaka meter towards the end of the play are quite pleasing for their sound and sense. To quote just one instance,

जय श्रीमहाराज विख्यातकीर्ति-
प्रतापैः परिक्षिप्तरात्रीशभानो ।
विभूषामणीनां रुचा भासितान्त-
र्दिशामण्डल श्रीशभक्ताग्रवर्तिन् ॥

(III. 23)

5.25. THE KĀLEYAKUTŪHALA OF BHARADVĀJA

The Kāleyakutūhala probably belongs to the 19th century. Not much is known about the author. The work was first edited in 1882, in the Kāvyetihāsa samgraha—Vol. 5, from Poona. It was again edited in 1960, from Japan[1] (Edn. by Y. Ojihara, Kyoto, 1960). The present account however, is based on the transcript copy of a manuscript[2] from the Bhandarkar Oriental Research Institute Library, Poona.

The play opens with a nāndī śloka dedicated to Goddess Pārvatī. After a conventional prologue, the main character of the play,

[1] Cf. NCC, Vol. IV, p. 81.
[2] Cf. D. XIV, 58, BORI Descriptive Catalogue, No. 116 of 1875-76.

Viratisāgara enters the scene. The pseudo monk boasts of his powers to hold a sway over his disciples and devotees alike. He now awaits his devotees, largely the womenfolk, who are discussing among themselves how they have cheated people in their household and brought valuable presents for their preceptor. Enter now the ladies and offer their salutations to Viratisāgara. He correctly diagnoses the problem of one of them, Hemalatā, whose husband has, of late, become indifferent towards her since she has not borne him a child yet. The teacher asks the girl to enter his private room for 'mantra-upadeśa' which alone can solve her problem. Obviously Viratisāgara has planned to enjoy the girl under the pretext of 'mantradīkṣā' but the presence of other waiting devotees for the 'tīrtha-prasāda' upsets his plan. The teacher says that she may have to wait and Hemalatā takes leave of him.

Enters now Anaṅgasenā, the regular female companion of Viratisāgara. She entertains the monk with a Veena recital. A Buddha-bhikṣu, who is equally corrupt as Viratisāgara, and a boyhood friend of his, arrives now and reports that he had seen a girl in the house of a merchant the previous day and fell in love with her. He seeks Viratisāgara's advice on how to get her. Viratisāgara asks him to reveal his 'kuladharma' first and the bhikṣu too obliges him by saying,

मन्त्रो न तन्त्रं न च किमपि ज्ञानं
ध्यानं च नो कोऽपि गुरुप्रसादः ।
मद्यं पिबामो महिलां रमयामो
मोक्षं च यामः कुलमार्गलाभः ॥

He also quotes the famous Karpūramañjarī verse, 'raṇḍā caṇḍā . . . . etc.', and further says,

मुक्तिं भणन्ति हरिब्रह्ममुखा हि देवाः
ध्यानेन वेदपठनेन क्रतुक्रियाभिः ।
एकेन केवलमुमादयितेन दृष्टो
मोक्षं समं सुरतकेलिसुरारसाभ्याम् ॥

Viratisāgara then requests Anaṅgasenā to act on behalf of the monk and carry his love message to his beloved. She refuses but the

bhikṣu persuades her. The angry girl slaps him on his face. Reeling under the blow, the bhikṣu catches hold of Sadānanda, Viratisāgara's disciple, and embraces him tightly mistaking him to be his beloved. Anaṅgasenā punches some more blows on him and brings him back to his senses. The monk feels ashamed for his acts. Being then advised by Viratisāgara not to get involved in love affairs but to pursue his religious life sincerely, the Buddhist monk departs.

Next to enter is a merchant by name Kinnaradāsa who is worried about his childlessness. Viratisāgara advises him to send his wife to the Maṭh for 'mantradīkṣā' and asks him to pay a fee of 10,000 gold coins. The merchant agrees and departs.

Enter now Tāṇḍyāyana and his impertinent son. The son complains to Viratisāgara that his father always beats him up for some trivial reason and asks him whether his (Viratisāgara's) devotees receive only such instructions at the Maṭh. The father reports that the boy is negligent in studies. The boy, on the other hand, feels that he has already completed his course of study and is now ready for marriage. The father complains that the boy coughs throughout the night and disturbs him while making love to his wife. Viratisāgara advises the father to be more considerate towards his son. He advises the boy to be more obedient towards his father and then sends them away.

Following an announcement from the 'nepathya', the king and his retinue arrive at the Maṭh. The king offers some gold coins at the feet of the teacher. The monk then blesses the king and asks him the purpose of his visit. The minister reports that the king has ben pining for a son for a long time. Viratisāgara, as before asks the king to send his queen to the Maṭh for 'mantradīkṣā'. As the bards announce the advent of 'sandhyā', the king and his company take leave of the teacher and Viratisāgara himself rises for the evening worship. The play comes to an end with the usual Bharatavākya.

5.26. THE SUBHAGĀNANDA

The Subhagānanda[1] seems to be a very late work, probably belonging to the 19th Century. The author, Govinda Śrīvatasāṅka of the Gautama gotra was a native of Kashmir and was the son of Vāsudeva and Mahāmbikā.

The main characther of the play is as usual a 'yati', Kāmāraṇya (Forest of Lust), by name. His illicit love affair with a mendicant laay, Kaṇḍūlakacchā has resulted in the latter's pregnancy. But what worries Kāmāraṇya is that he is not in a position to arrange for the 'Puṁsavana Sīmanta' function. In his confused state, he goes to a garden and mistakes a she-bear sitting on a tree, to be his beloved and goes to embrace it. The bear pounces on him, badly mauls him and runs away leaving Kāmāraṇya unconscious. His disciple who happens to come there brings him back to his consciousness.

On the way to a temple nearby, they meet many people,—a Jaina monk, a paurāṇika by name Bhaṭṭaśṛgāla, a doctor by name Rogarāśi, and finally Kaṇḍūlakacchā herself. One Bhaṭṭarudra enters and narrates how he was duped by a monk who ran away with his wfe. On a closer examination, he identifies Kāmāraṇya as that monk and Kaṇḍūlakacchā as his own wife. As they quarrel, a police officer comes there and orders all of them to proceed to the king's court. Bhaṭṭarudra complains to the king that Kāmāraṇya has abducted his wife. The chief judge, Uṣṭrāsya, is called upon to deliver the judgement. Uṣṭrāsya quotes some unknown texts like the 'Ulūkasmṛti' and announces that since the lady has already entered the 'saṁnyāsāśrama' she cannot go back to the 'gṛhasthāśrama' once again and live with Bhaṭṭarudra. The disappointed Bhaṭṭarudra leaves the scene.

Bhaṭṭaśṛgālaka then advises the king that he must arrange for the 'sīmanta' function of the two ascetics since otherwise the king will incur sin. Then Kāmāraṇya requests that since he is a yati the 'sīmanta' must be performed in strict secrecy. The king

[1] The present account of the work is based on a single manuscript available in the Tanjore Saraswathi Mahal Library, No. D. 4641.

agrees and orders his minister that the following announcement must be made in the city :

अस्यां कण्डूलकच्छायां कामारण्येन योगिना ।
स्वयमुत्पादितो गर्भः निजाश्रमविभूतये ॥
अयं रहस्यव्यापारो न प्रकाश्यः कथञ्चन ।
अन्यथा मृतिदण्डे वः स्यातां भूपालशासनात् ॥

Kāmāraṇya is satisfied and the king orders the minister to expedite the arrangments of the 'sīmanta' function. An astrologer is called forth who, as usual, fixes an inauspicious time for the function. A priest arrives and pronounces peculiar 'āśīs'. Now one of the invitees, a lady by name Varṇagāminī, is afflicted by hunger and feels that she cannot wait till the function is over. She acts as though she is possessed by a spirit and shouts at the top of her voice. Kāmāraṇya, out of fear, asks what 'aparādha' has been committed by him. The lady says that the presiding deity of the town has not been propitiated by the offer of food articles. She then exhausts all the sweetmeats got ready for the function and departs. With the pronouncement of a farcical 'blessing', the priest concludes the function :

'sarve grahāḥ samavagrahāḥ tadaśubhasthānaphaladāḥ nāśakāriṇo bhavantu'.

All the invitees say 'tathāstu' and bless the couple by throwing 'akṣatās'.

There is a good number of humorous situations and verses in the play. The bear-episode, the conversation between Kaṇḍūlakacchā and her friend in the course of which the latter extracts the truth from the former that she is pregnant, the peculiar descriptions of the doctor, the way Bhaṭṭarudra is deceived by the antics of the police officer, the farcical 'sīmanta' function—contribute to the comic effect of the play. This is how the doctor, Rogarāśi is ridiculed :

यत्र यत्र जनता विरला स्यात्, यत्र यत्र कुपिता अपि रोगाः ।
यत्र यत्र मृतयो बहुसंख्यास्तत्र तत्र हि तवैव चिकित्सा ॥

The king is no less comical. He is described thus :

निर्यद्दूषिकनेत्रलीनमशकामुत्सारयन्नादिनो
अत्यस्तेन करद्वयेन वपुषा ग्राम्यं हसन् सूकरम् ।
आशागर्दभनिःस्वनैर्मुखरयन् भल्लूकवक्त्रः सभा—
वेद्यामुल्लसति प्रजापतिरसौ युक्तैर्जनैः सेवितः ॥ (Sic.)

He addresses his minister thus :

अयि स्वर्गाङ्गभरो मे त्वयि विन्यस्त एव हि ।
वध्वां मे जनयापत्यमवशोऽहमितः परम् ॥

The minister replies :

यद्येवं हन्त यन्त्राघः पतितेमूषकोऽस्म्यहं
ततः पक्षोऽस्तु पर्यङ्के पूर्वस्ते मयि तूत्तरः ।

The union of Kāmāraṇya and Kaṇḍūlakacchā is extolled thus—

मासोपवासिनी श्रेष्ठा विश्वस्तानां व्रतित्वतः ।
यतिनस्तत्र गर्भश्चेत् इक्षोः फलमुदीरितम् ॥

This is how Kaṇḍūlakacchā is decorated for her 'sīmanta' function,

गर्भभाजनसंवीतां एकनेत्रार्पिताञ्जनाम् ।
लाक्षारससमालिप्तश्यामाननपयोधराम् ॥
सुधामक्षीगैरिकादिबिन्दुभिश्चित्रिताननाम् ।
नासावसरसूत्राग्रलम्बमानवराटिकाम् ॥

The description of Kāmāraṇya when he gets ready for the function is equally funny :

नीलाम्बरपरीधानः कण्ठे बद्धकपर्दिकः ।
सारमेयसिरातन्तुनिर्मितब्रह्मसूत्रभृत् ॥

5.27. THE VINODARAṄGA

The present account of the Vinodaraṅga of Sundaradeva is based on the microfilm copy of a manuscript available in the India Office Library, London.[1] The date of the work is unknown.

The main character is a priest, Dhūrtāvatamsa, who is in love with Rāgamañjarī, the daughter of Luṇṭhakopādhyāya. In the opening scene, Dhūrtāvatamsa expresses to his disciple, his wish to meet her. Enters new Kalahavratā, Dhūrtāvatamsa's wife. Being provoked by the student, the irate lady beats up both the teacher and the disciple and drives them away. On their way they meet Rāgamañjarī who sympathises with the teacher for the blows he received from his wife and offers to serve him a sumptuous dinner with meat, fish, onions, garlick and all other prohibited stuff. Enters now a doctor, Vaidyapāśa who boasts that when treated by him, his patients would become guests of Vaivasvatapurī (of Yama). Many characters appear now, a śaivite, a vaiṣṇavite, a mādhva and others. All these people proceed to the house of one Vinodaraṅgā, who is celebrating her 'prathama ṛtu' (puberty). Many people are assembled there and quarrels erupt. The first act ends here.

The scene of the second act is laid in the court of a local king who is celebrating the 'garbhādhāna' (nuptials) ceremony of one of his gaṇikās. Scholars in Vyākaraṇa, Vedānta, Mīmāṁsā and Nyāya discuss the epistemology of their respective faiths (pramāṇa and prameya). As is usual in a Prahasana an astrologer fixes the most inauspicious time for the function. A digambara saṁnyāsin is given the first chance to share the bed with the harlot. Dhūrtāvatamsa who acts as the chief priest demands a fitting dakṣiṇā for his services and takes Rāgamañjarī as the fee and departs happily.

[1] Skt. MSS. No. K. 7424. See also Aufrecht I. p. 577.

5.28. THE HĀSYAKAUTŪHALA PRAHASANA

A manuscript of the Hāsyakautūhala Prahasana is housed in the Anup Sanskrit Library, Bikaner[1]. The author Viṭṭhalakṛṣṇa hails from Gokula of the Telugu country, acording to the prologue of the play. He seems to have earned the title 'Vidyāvāgīśa'. He was patronised by King Sujānasimha, son of Paharsimha and probably was a ruler of a petty state in Rajasthan during the 18th or 19th century.

The two-act play deals with a funny account of several rogues and the presentation of their cases before a foolish king, Dhṛtarāṣṭra who has an equally foolish minister in Andhabuddhi. The silly nature of the complaints brought before the king and the peculiar punishments meted out to the offernders by the king and the minister contribute to the comic effect of the play. Sometimes men found guilty turn out to be innocent people. One novelty in the play is that the Sūtradhāra has a role in the main play itself and the Bharatavākya is also pronounced by him.

5.29. THE MITHYĀCĀRA PRAHASANA

The Mithyācāraprahasana[2] of Vaidyanātha follows the beaten track of the earlier prahasanas. We have a corrupt monk Mithyācāra[3] who is in the love with a young widow, a foolish doctor Prāṇahara, a pseudo philosopher Prajñāndha Daṇḍī, an ill-equipped astrologer Nakṣatrasūcī, and ignorant teacher

[1] No. 3183. A transcript copy of this manuscript is used for the present account.

[2] The present account is based on the Xerox copy of the MS of this Prahasana obtained from Bombay University Library. (See also Affrecht I, 455.)

[3] His philosophy is set forth thus.

मिष्टान्नभोजनमनुक्रमलभ्यवामा-
डिण्डीरपुञ्जविशदश्च विशालतल्यः ।
सौधाः सुधाकरकर्णकलिता वलक्षाः
पुष्पैरिदं गुरुपदं भुवि नागरीणाम् ॥ (Sic.)

Kuthārabhaṭṭa, and a few more people of this sort[1]. A farcical marriage between one Paṇḍitammanya and his widowed cousin also finds place in the play. All the ingredients of a farcical marriage like the choice of an inauspicious time for marriage (it happens to be an eclipse-day),a peculiar presentation (asmin kanyāpradhānasamaye sahasragrāma-bhikṣāṭanāya tubhyamaham sampradade), the inauspicious 'svastivacana' (acrireṇaiya raṇḍā bhavatu iyam), the arrangement of the crematory bed alongside the nuptial bed, the quarrel for 'dakṣiṇā' and the priest eventually taking way the bride as fee—are inevitably found in this two-act play. The literary value of this Prahasana is almost nil.

5.30. THE LOKARAÑJANA PRAHASANA

The following summary of the Lokarañjanaprahasana of Śrīnivāsācārya is based on two incomplete manuscripts available in the Oriental Research Institute, Mysore[2].

Two Liṅgāyata saṁnyāsins, Siddhaliṅgadeva and Kuhanācāra enter the house of a lady Śivadattā for bhikṣā and begin to quarrel since each one of them suspects that the other might forcibly enjoy her in his absence. Siddhaliṅga finally suggests that they both may share her. Meanwhile Śivadattā's husband Gaurīpāda enters the house suddenly and Siddhaliṅga alone succeeds in finding a hiding place. Kunhanācāra is caught and produced in the court by Gaurīpāda. At his departure, Siddhaliṅga comes out of the hiding place and persuades Śivadattā to elope with him. In order

[1] The doctor boasts thus :

रोगाभिभूते ममौषधस्य प्रभावत: प्राणिति नैव कश्चित् ।
उपेक्षते चेच्छमन: कदाचित् परन्त्वहं प्राणहरो हि तस्य ।।

The Philosopher says :

शास्त्रं कणादमुनिनिर्मितमस्ति किञ्चित्
प्राभाकरश्च मम कर्णपुटे कदापि ।
नैवागत: श्रुतिपथं प्रति शास्त्रमल्पं
कल्यं करोति किल दीक्षितकौमुदीयम् ।।

The astrolger prescribes the day of an eclipse as suitable for marriage.

According to the teacher, taking the narcotic drugs, taking liquor, eating meat and deceiving others by uttering falsehoold are the four Vedas.

[2] (i) No. SP. 946, (ii) P. 1196.

to avoid the suspicion of the neighbours, he dresses himself as a woman and both of them leave the house.

Danger comes now in the form of a drunken Musalman, Hammir Khan, who mistakes Siddhalinga to be a lady and wants to enjoy him forcibly. Being not satisfied he demands that the younger girl who accompanied him (Śivadattā) must be produced before him at once. Since she had already run to a safer place as advised by Siddhaliṅga, he appeases the Musalman by pointing out to a harlot, Durbhagā, who comes that way. Hammir Khan forcibly enjoys her and leaves the scene. The lady then takes Siddhaliṅga to task and beats him up heavily. Meanwhile the police come there searching for a thief who robbed a merchant. Observing Siddhaliṅga's disguised form they mistake him to be the thief and take him to the court. Kuhanācāra who is already there greets Siddhaliṅga with obvious glee. The play breaks off here.

CHAPTER VI

CONCLUSION

Having thus surveyed the origin and development of the Prahasana literature from several aspects, we may note in conclusion that though the beginning was very interesting and promising, the tempo of Prahasanas had been slowly lost in course of time. The sublimity of thought and style and restraint, witnessed in the Bhagavadajjukīya and a few other works of this class slowly and inevitably gave place to decadence in diction and decency. The decline in the taste of the Prahasana writers reflects the trend of the society for which they composed. Though the poets cannot altogether be blamed for what they gave us, since very often they are found to cater to the needs of the society in which they live, the tendency to overdo things should be attributed to them only The criticism of men in high offices, respectable professions and orders of life, like kings, priests, ascetics and doctors, though started originally with all good intentions of mending the ways of erring men and educating the society against the exploitation by evil men and women, has been over-done in later Prahasanas. Prahasana has thus become an excuse for a writer to criticise very often in unparliamentary language, religious sects, personalities and practices which are not acceptable to him. Such works must have had a limited appeal only even in the days of their composition ; and much more so now, when in a secular society like ours, all religious and linguistic barriers are broken, or are in the process of being snapped, if not completely wiped out. Thus if a poet is really serious, he can reform the society by his thought-provoking theme, sobre language and original approach. No one can prevent him from doing so. Thus even in a late period we have the Madanaketucarita of Rāmapāṇivāda upholding the high traditions of Prahasana. One salient feature of the Prahasanas from the 7th Century to the modern times is that they reveal, in some form or other, the social and cultural life of certain sections of the Indian society during different periods of history. It is also partly true that some of the Prahasanas need not be seriously taken as projecting different cultural and social conditions.

Some of the Prahasanas are novel and original in their general set up and characterisation. Thus the Kuhanābhaikṣava and the Lokarañjana have introduced Musalmans in their cast and the Kukṣimbharabhaikṣava has two Europeans. The Gaurīdigambara is unique in that it has only divine beings in its cast. There was thus, scope for innovations in the Prahasanas, though many of the later writers allowed themselves to be swayed away by the irresistible temptation to imitate the popular prahasanas colourlessly.

As for the practical aspect of the stage-worthiness, it may be pointed out that barring a few stereo-typed pieces of the later times, several of the Prahasanas can be staged. There is evidence that the Bhagavadajjukīya and the Mattavilāsa have been quite popular with the Kerala stage from very early times. The Hāsayacūḍāmaṇi and the Madanaketucarita have been staged even in recent times. The saṁkīrṇa type of Prahasanas can also be staged by removing some of the objectionable passages. Several of the 20th Century Prahasanas, which have been listed in the Appendix, were specifically written for the stage. The Prahasana allows itself to be easily staged becuse of its shortness, being confined to just one or two acts. While long Nāṭakas and Prakaraṇas are presented only in parts, short and humorous plays will have a better reception on the present day stage. It may be stated that Prahasana may be a very effective means of popularising Sanskrit among the general public, especially the younger generation.

Prahasanas in Sanskrit thus form an important and interesting field of study. The account presented in the foregoing chapters is representative but not exhaustive. Several aspects of the Prahasanas can still be studied in detail with advantage. For instance, a comparative study of the Sanskrit Prahasanas with those of the Indian vernaculars, and the Farce in English and other European languages could be quite interesting and rewarding. A comparison of the Prahasana with the Bhāṇa in Sanskrit itself, in terms of their interaction and influence could again be another field of study. The present account, it is hoped, may kindle interst among scholars to undertake such pursuits with advantage and conviction.

APPENDIX—A

A LIST OF NON-AVAILABLE SANSKRIT PRAHASANAS

1. ĀNANDAKOṢA (Anon.)

Probable date	:	14th Century or earlier.
Reference	:	Rasārṇavasudhākara, Ed. TSS, 1916, pp. 40, 41, 50, 291-295.

2. BṚHATSUBHADRAKA (Anon.)

Probable date	:	14th Century or earlier.
Reference	:	Rasārṇavasudhākara. (According to M. Krishnamachariar, H.C.S.L., p. 699.)

3. DEVADURGATI

Author	:	Rammoy Vidyābhūṣaṇa.
Probably date	:	18th Century.
Edition	:	Calcutta, 1884.
Reference	:	HCSL, p. 700, Sten Konov, p. 186 f.

4. DHŪRTACARITA (Anon.)

Probable date	:	14th Century or earlier.
Reference	:	Sāhitya Darpaṇa, Ch. VI, bet. śls. 265-267.

5. HĀSYARATNĀKARA (Anon.)

Reference	:	M. Krishnamachariar (See HCSL, p. 699) says that the work is referred to in Daśarūpaka but it could not be traced in the available editions of the text.

6. HĀSYASĀGARA

Author	:	Rāmānanda.
Probable date	:	17th Century.
Reference	:	Sāgarikā, Sanskrit Journal, Vol. XV, p. 186.

7. HṚDAYAVINODA

Author : Kavipaṇḍita.
Probable date : 18th or 19th Century.
Reference : Peter Peterson, 1031, CC. II. 234, Schuyler, p. 62.

8. KALIKELI (Anon.)

Probable date : 12th Century or earlier.
Reference : Bhāvaprakāśana, Ed. G.O.S., p. 247.

9. KANDARPAKELI (Anon.)

Probable date : 14th Century or erlier.
Reference : Sāhityadarpaṇa, Ch. VI, bet, śls. 265-267.

10. PAYODHIMATHANA (Anon.)

Probable date : 14th Century or earlier.
Reference : Rasārṇavasudhākara, III. 264.

11. PĀṢAṆḌAVIḌAMBANA (Anon.)

Probable date : 18th or 19th Century.
Reference : CC. I, 336 ; Schuyler, p. 73.

12. SAIRANDHRIKĀ (Anon.)

Probable date : 12th Century or earlier.
Reference : Bhāvaprakāśana, Ed. G.O.S., p. 247.

13. SĀGARAKAUMUDĪ (Anon.)

Probable date : 12th Century or earlier.
Reference : Bhāvaprakāśana, p. 247.

14. ŚAŚIVILĀSA (Anon.)

Probable date : 13th Century or earlier.
Reference : Nāṭakalakṣaṇaratnakoṣa, Ed. Chowkamba, 1972, p. 276.

APPENDIX—B

TWENTIETH CENTURY SANSKRIT PRAHASANAS

A number of Prahasanas have been written by contemporary writers in the present Century. Original and creative writing marks the beginning of the new era in Prahasana Literature. New themes and ideas have replaced some of the old conventions and norms. The association of the Prahasana with the ridiculing of the degraded life led by pseudo-religious men has been severed for its own good. Vulgarity which pervades the medieval Prahasanas is happily absent, almost totally, in the modern Prahasanas. In short, twentieth Century Prahasanas show a welcome change in the outlook of the Prahasana writers. A noteworthy feature of these Prahasanas is that most of them have been written specifically for the stage and some of them have been staged more than once.

Day to day problems of the common man and social evils are touched upon in the modern Prahasanas. We have, for instance, the dowry problem in the Ubhayarūpakam and the theme of widow-rehabilitation in the Cāmuṇḍa Prahasana. Some of the Prahasanas have novel themes, as for instance, Śṛṅgāranāradīyam (change of sex) and Manoharam Dinam (students clamouring for a holiday). Allegorical themes have also been taken up, on the model of Sahṛdayānanda of Harijīvanamiśra (See above p. 222). Dr. Raghavan's Vimukti is an attempt in this direction. Some of he modern Prahasanas are translations and adaptations of English or French Farces (for eg. Vaidyabandhu).

The hero of a modern Prahasana is not necessarily an adhama character. We have modern young men with progressive ideas as heroes (as in Ubhayarūpakam). Divine characters also figure in some of the Prahasanas. Historical figures like Hitler, Mussolini and Stalin too appear in one of the Prahasanas (viz., Caṇḍatāṇḍvam.). There are, of course, conventional Prahasana characters like the gluttons, fake doctors and ill-equipped purohitas.

In the field of dramatic technique too, inevitable changes have taken place. Prākṛt is almost totally dispensed with and there is

increasing tendency among the modern playwrights to use the local vernaculars.[1] Not much attention is paid to 'prastāvanā' 'viṣkambhaka' etc. There is an increasing tendency to divide the plays into Acts and scenes on the model of Western plays.

The language in modern Prahasanas has undergone slight changes so as to suit the needs of the modern times. New words and phrases have been coined to denote Telephone, Radio, Train, newspaper and the like.

Both conventional and modern techniques are adopted for arousing hāsya. We have, for instance, a glutton, giving out a long list of eatables liked by him (Kauṇḍinya in Kauṇḍinya Prahasana) which is evidently an influence of Dhūrtasamāgama (See above p. 174). There is then the old style of misquoting and misinterpreting well known sayings and rules of scriptures. 'Ekaḥ svādu na bhuñjīta', according to a glutton, means that he must take a large number of sweets and not just one.

There is a parody on the famous song of Sadāśivabrahamendra, in

चिन्ता नास्ति किल तेषां
चिन्ता नास्ति किल
परगृहभोजनपरितुष्टानां
नित्यातिथ्योत्सवनिष्ठानां । (चिन्ता ...)

(कौण्डिन्यप्रहसन)

Humorous similes are also employed to evoke hāsya, for eg.,

माषापूप: सुहृदिव शठ: क्लेशदायी विपाके
साधारण्यात परिचित इवानादरस्सक्तुपिष्टे ।
अस्त्युद्वेगो मधुरविकृतिष्वाप्तवाक्येषु यद्वत्
सेवाक्लेशो रसविधुरता शष्कुलीदुष्प्रबन्धे ।।

(कौण्डिन्यप्रहसन)

This is how an irate lady angrily replies when asked why her husband is delaying, 'rātrau bandhanabhraṣṭo mahiṣaḥ kutra gata iti kena śakyam vaktum ?' (Cāmuṇḍaprahasana). For one of the

[1] Cf. Usha Satyavrat, 'Sanskrit Dramas of Twentieth Century'. Introduction.

characters who is not interested in listening to the Purāṇic discourses, 'ślokāḥ śokatvamāgatāḥ' has become a fact. Wrong pronunciation of words or wrong splitting of 'sandhi' is another source of hāsya, for eg.,

भवाङ्कुरङ्गे यतमं कै वल्य फलदायकम् ।
न मामि माम कैशानपादपं केरु हुंपरम् ॥

instead of

भवाङ्कुरं गेयतमं कैवल्यफलदायकम् ।
नमामि मामकैशानपादपंकेरुहं परम् ॥

(लीलाविलासप्रहसन)

Thus we find a happy blend of both convention and originality in the modern Prahasanas and they are a significant contribution to the Prahasana literature at large. A bibliographical account of some of these Prahasanas is given below.

SELECT BIBLIOGRAPHY OF TWENTIETH CENTURY PRAHASANAS

1. *Anukūlagalahastakam*[1] by Vishnupada Bhattacarya, pub. Manjūṣā, 8. Bhūpendra Bose Avenue, Calcutta-4, 1959.
   Theme: Divyendrasundara telephones to his friend Yāminīkānta but gets a wrong number. The person at the other end, a girl by name, Yāminī wants to play a practical joke on the caller. As a result, Divyendrasundara goes to her house in Ranchi and is mistaken to be a thief and arrested by the servants in the absence of their mistress. When she comes to know of this, Yāminī apologises to him and at the suggestion of a friend, agrees to become his life-partner.

2. *Caṇḍatāṇḍavam*[2] by Srijiva Nyayatirtha, pub. Calcutta Oriental Press Limited, 9, Panchanan Ghosh Lane, Calcutta-9, 1953.

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[1] Vide. 'A Bibliography of Modern Sanskrit plays' by Dr. C. S. Sundaram and Dr. V. Raghavan, Samskrta Ranga Annual, Volume III, Madras.

[2] Vide, *Ibid.*

Theme : This is on the horrors of World War II, introducing Hitler, Mussolini, Stalin and other European leaders on its cast. Allegorical characters like Greed, Anger and Violence are also featured.

3. *Caura-Cāturīyam*[1] by Srijiva Nyayatirtha, pub. Samskṛta Sāhitya Pariṣad, Raja Dinendra Street, Calcutta-4, 1951.

Theme : This play deals with how cheats and thieves thrive on the common man.

4. *Cāmuṇḍaprahasanam*[2] by K. L. Vyasaraya Sastri, pub. K. V. Ramakrishna Rao, Madras, 1937.

Theme : This is on how a village hypocrite Cāmuṇḍa, who hates a widow for growing long hair and for going to London (for her higher studies in Medicine), becomes repentent on coming to know of her noble qualities.

5. *Cipiṭaka Carvaṇa*[3] by Srijiva Nyayatirtha, pub. Manjūṣā, 1959.

Theme : This deals with the nature of the misers.

6. *Daridradurdaivam*[4] by Srijiva Nyayatirtha, pub. Samskṛta Sāhitya Pariṣad, Calcutta-4, 1968.

Theme : The evils of greed and jealousy are dealt with in this play. A greedy man, though blessed by an Angel with a desire-yielding dice, brings his own downfall because of jealousy for others.

7. *Dhruvāvatāra*[5] by Skanda Sankara Khot, pub. Kamala Khot, Dhanatolika, Nagpur.

Theme : Depicts how the present day boys have funny ideas about legendary figures like Dhruva.

8. *Hā Hanta Śārade*[6] : by Skanda Sankara Knot, pub. Kamala Khot, Nagpur.

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1 Vide, Smskṛta Ranga Annual, Vol. III.
2 See Sāgarikā, Samskṛta Journal, Vol. XVI-i, p. 76.
3 Vide, Samskṛta Ranga Annual, Vol. III.
4 See Sāgarikā, Vol. XVI-i, p. 39.
5 Cf. Samskṛta Ranga Annual, Vol. III.
6 Cf. *Ibid.*

Theme : Deals with the difficulties faced by scholars married to illiterate women.

9. *Kauṇḍinya Prahasana*[1] by Y. Mahalinga Sastri, pub. by the author, Madras, 1930.

Theme : A farcical episode of how a gluttonous Brāhmaṇa cheats householders and dines at their cost.

10. *Kāñcanamālā*[2] *:* by Surendra Mohana Pancatirtha, pub. Manjūṣā, 1955.

Theme : This deals with how a woman, greedy after gold, finally realises the futility of money.

11. *Kṣutakṣemīya*[3] by Srijiva Nyayatirtha, pub. Manjūṣa, 1956.

Theme : A niggard who has amassed much wealth by blackmarketing and other underhand dealings outwits even Yama in the other world and obtains a fresh lease of life.

12. *Līlāvilāsaprahasana*[4] by K. L. Vyasaraya Sastri, pub. Subramanya Vadyar and sons, Kalpati, Palghat, Kerala.

Theme : Deals with how certain parents want to wash their hands off their daughter by getting her married to somebody without looking into the attainments of the bridegroom.

13. *Manoharam Dinam*[5] by A. R. Hebare, Samskṛta Sahitya Pariṣad, 1941.

Theme : Concerns with how school boys try to get a holiday declared by the Headmaster.

14. *Maṇikāñcanasamanvayaḥ*[6] by Vishnupada Bhattacharya.
Theme : Deals with the exploits of two rogues.

15. *Navoḍhā vadhūḥ varaśca*[7] by Pattabhiram Sastri of Calcutta University.

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[1] Cf. Usha Satyavrat, Twentieth Century Sanskrit Dramas, p. 175.
[2] Cf. Samskṛta Ranga Annual, Vol. III.
[3] *Ibid.*
[4] See Usha Satyavrat, Delhi UniversityJournal, Vol. II, 1973.
[5] Cf. Samskrta Ranga Annual, Vol. III.
[6] See Sāgarikā, XVI-i, p. 113.
[7] *Ibid.*, p. 196.

Theme : The nuptials of a newly wedded couple is delayed due to various reasons. At last when it takes place the husband is shocked to find that his wife is a eunuch.

16. *Nāṭye ca dakṣā vayam*[1] *:* by Kshirasagara.
Theme : The stage director of drama troupe arranges for a performance of Vikramorvaśīya. But he is faced with numerous problems. When the situation becomes utterly hopeless, he prays to the presiding diety of drama to save him.

17. *Rāga-virāga*[2] by Srijiva Nyayatirtha, pub. Samskṛta Pratibhā, Sāhitya Academy, New Delhi, 1959.
Theme : Deals with how a king who is averse to music banishes all those who sing from his country and how he is reformed on hearing the captivating music of a couple.

18. *Svargīyaprahasana*[3] by Cattopadyaya.
Theme : Describes an imaginary situation on how there is clamour for power even among gods in heaven.

19. *Śṛṅgāranāradīyam*[4] by Y. Mahalinga Sastri, pub. by the author, Madras, 1956.
Theme : Based on the Purāṇic story of change of sex of Nārada.

20. *Tīrthayātrāprahasana*[5] by Ramkuber Malaviya, Benaras.
Theme : Describe the funny experiences of people going on a pilgrimage.

21. *Ubhayarūpakam*[6] by Y. Mahalinga Sastri pub. the author, Madras, 1962.
Theme : A villager wants to get his college educated son married to illiterate daugher of a wealthy man, for a huge dowry. The boy, however, is interested in one of his own

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[1] See Sāgarikā, Vol. XVI-i, p. 205.
[2] Cf. Samskṛta Ranga Annual, Vol. III.
[3] See Sāgarīkā, XVI-i, p. 68.
[4] See Samskṛta Ranga Annual, Vol. III and 'Twentieth Century Sanskrit Drama' by Usha Satyavrat.
[5] See Sāgarikā, XVI, ii, p. 203.
[6] Ubhayarūpakam, See Samskṛta Ranga Annual, Vol. III and also Usha Satyavrat's 'Twentieth Century Sanskrit Dramas'. P. 179.

class mates. The farcical element of the play is best revealed in the scene where the passage 'To be or not to be', of Shakespeare's Hamlet is mistaken to be a suicide letter left by the boy. All ends well when the actual letter left by the boy is traced.

22. *Vaidya-bandhuh*[1] by Prof. V. S. Venkataraghavachariar, No. 1, Station Road, Tambaram Sanatorium, Madras.

Theme : This is adapted from Molieres' 'The physician in spite of himself', dealing with the eccentricities of a quack doctor.

23. *Vana-bhojanam*[2] by Srijiva Nyayatirtha.

Theme : Six boys go on an excursion to the woods nearby and prepare their lunch there. On hearing some peculiar noise, the boys mistake it to be that of a tiger and run away. One of the boys, who is the cause of the mischief, comes in the disguise of a saṁnyāsin in the evening and eats away the delicious dishes.

24. *Vimuktih*[3] by Dr. V. Rahavan, pub. Samakṛya Pratibhā. Vol. IV, pt. i.

Theme : An allegorical play describing how a brāhamṇa succeeds in bringing his quarrelsome wife, wagabond sons and others, under his control. The allegory is in the identification of the brāhmaṇa with the soul, his six sons with the six sense organs (including the 'manas') his wife with 'nature' and his mother-in-law with the 'māyā', ilusion. His ultimate success indicates the lib ration of the soul from the wordly bondages.

25. *Vivāha-viḍaṃbana*[4] by Srijiva Nyayatīrtha, pub. Samskṛta Pratibhā.

Theme : A one act farce dealing with an old man's craving to look young and vigorous and to get married with the

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[1] Cyclostyled copy of the play 'Vaidya-bandhuḥ' is available with the author.
[2] Vanabhojanam, See Sāgarikā, Vol. XVI, i. 'p. 40.
[3] On Vimuktiḥ, see Usha Satyvrat's 'Twentieth Century Sanskrit Plays', p. 194 f.
[4] Cf. Samskṛta Ranga Annual, Vol. III.

help of a broker. In the end, his plans are foiled by the broker himself.

26. *Veṣṭana-vyāyoga*[1] by Virendrakumara Bhattacharya pub. Samskṛta Sāhitya Periṣad, Calcutta-4, 1971.

Theme : Deals with the Gherao and the difficulties faced by the employers and employees in the process.

[1] See Sāgarikā, Vol. XXV-i. p. 72.

APPENDIX—C

PRAHASANAS IN OTHER INDIAN LANGUAGES

Prahasanas are of very late origin in the Indian vernaculars, and the earlier ones among them are clearly influenced by the Sanskrit Prahasanas. In Hindi for instance, we have a 19th century Prahasana named *Andher-Nahari* (Dark City) by Bharatendu Harischandra.[1] The hero of the play, a foolish king, Caupaṭṭarāja by name, is a replica of King Anayasindhu of Hāsyārṇava. One of his subjects complains that his goat is killed by the collapse of the wall of the neighbour's house. The neighbour puts the blame on the mason who built his house ; the mason blames his assistant and so on. The charge finally falls on the Kothwal (a petty officer) who is sentenced to death by hanging. But when the executioners report to the King that the noose is too big for the lean Kothwal, the King orders his men to get hold of anyone in the city whose neck fits in the noose. The soldiers catch hold of an innocent young student and are about to hang him. The teacher of the student, an ascetic, arrives along with another disciple of his and volunteers to hang himself in lieu of his student. Meantime the King comes there. The ascetic teacher tells the king that he, along with his two disciples would like to be hanged that very day, since one who dies that day would directly go to Vaikuṇṭha. The minister, the Kothwal and everybody else clamour to get hanged now. But the King silences them all and says that being the first citizen, he alone would get hanged and go to Vaikuṇṭha. So saying, he goes to the gallows.

Vaidikī Hiṁsā Hiṁsā Bhavati is another play by the same author.[2] The title itself is in Sanskrit and a number of quotations from the Smṛtis and other texts are found in the body of the play.

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[1] See Bharatendu Granthavali. Vol. I. Ed. Vrajaratnadass, Banaras, 1950, p. 355.

[2] *Ibid.*, p. 70.

King Gṛdhrarāja feels like eating a very delicious fish and his purohita also joins him. Being asked how he could take fish, being a brahman, the purohita replies :

केचिद् वदन्त्यमृतमस्ति सुरालयेषु
केचिद् वदन्ति वनिताधरपल्लवेषु ।
ब्रूमो वयं सकलशास्त्रविचारदक्षाः
जम्बीरनीरपरिपूरितमत्स्यखण्डे ॥

He also quotes 'pañca pañcanakhāḥ bhakṣyāḥ' in support. The King then orders that a big *bali* of goats and birds be made at a sacrifice to be held the next day in his palace. The purohita is overjoyed at the prospect of his having a sumptuous feast.

Enters then a Bengali Vaiṣṇava announcing :

पतिहीना तु या नारी पत्नीहीनस्तु यः पुमान् ।
उभाभ्यां षण्डरण्डाभ्यां न दोषो मनुरब्रवीत् ॥

Among the several persons that attend the yajña is a Vidūṣaka. He tells the Vedāntin that he being a 'Be-Dāntin' (one without teeth), cannot relish the meat served on the occasion. The Bengali maintains that fish-eating is not prohibited in scriptures. The king and his minister extol liquor, explaining the Gītā passage 'madyājī māṁ namaskuru' as 'madya-ājī', instead of 'mad-yājī'. The next scene is laid in the court of Yama, God of Death where the King and his retinue are seen. Citragupta lists their misdeeds and they misquote scriptural passages profusely to justify their own deeds while on earth.

These comedy-oriented plays of Bharatendu Harischandra are actually called Prahasanas. Apart from these there is a large number of humorous short plays in Hindi. Farcical element is evident in a number of modern Hindi plays.

The Prahasanas of Rajasekhara Bose are very popular in contemporary Bengali literature. The farce 'Viriñci Bābā' for instance, deals with the atrocities of a hypocrite in the guise of a saint. There is another farce by the same author, the *Cikitsā Saṅghat*, in which a middle-aged bachelor millionaire is troubled by an unknown malady. No doctor could cure him. Ultimately

a lady doctor diagnoses the case and prescribes that he needs a partner of life. She herself offers to marry him.

* * * *

In the Marathi literature also Prahasanas are later in origin. In one Prahasana a few Brāhmaṇas including a Station Master pose as very orthodox people. They however, stealthily open an unclaimed railway parcel and eat up the sweets therein. Later some Harijans come there and claim that parcel as theirs. The parcel contained the left-over sweets of a grand dinner held in the Nizam's palace at Hyderabad, sent to them by their relative employed in the palace. The so-called orthodox people simply shake off their heads and refuse to believe in what they heard.

* * * *

Stage drama had a revival during the 20th century in Tamil Nadu. Farcical plays have a good reception on the present day stage. For example, the ' Honeymoon Couple ' (English title) is a modern farce about a middle-aged man forcing his wife to make a honeymoon trip, several years after their marriage.

* * * *

The era of Prahasanas in Telugu was started in the 19th century by Kandukūri Vīreśaliṅgam Pantulu, who has to his credit nearly 50 Prahasanas. These plays deal with contemporary social evils like child-marriage, dowry, licentiousness and drunkenness. His *Lokottara Vivāhamu* and *Kanyāśulkamu* depict how a young girl is married to a dying rich old man by her greedy parents. His *Kautakavardhani* points out another social evil, viz., debauchery. His *Veśyāprahasanamu* also belongs to this category. His *Vinodataraṅgiṇi* stresses the need of widow-remarriage.

Cilakamarti Lakṣmīnarasimham, another prolific writer with about 70 prahasanas to his credit, touches similar social problems in his plays. His *Varakatnam* is on the evil of paying a heavy dowry to the bridegroom. Other Prahasana writers in Telugu include Pānugaṇṭi Lakṣmīnarasimha Rao, Bhamiḍipāṭi Kāmeśvara Rao and Veṭūri Prabhākara Śāstrī, the last of whom translated the

Sanskrit prahasanas Bhagavadajjukīya and Mattavilāsa into Telugu.

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Prahasana is not totally unknown to Kannada literature, the earliest one being the *Vivāhaprahasana* of Iggappa Heggaḍeya. As in Telugu, the Prahasana in Kannada is also used as a means of social reformation.

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In Kerala, where Sanskrit Prahasanas like the Bhagavadajjukīya and Mattavilāsa were popularly staged, the influence of Sanskrit Prahasana is quite evident. For instance, the *Hāsyacūḍāmaṇi* appeared in Malayalam under the title '*Kapaṭakeli*'. A number of farces mark the modern Malayalam literature.

* * * *

It is thus clear that prahasana in both the North and South Indian languages is very late in origin. They bear influences of the Sanskrit Prahasanas and to some extent, the farce of English language and literature. They were written for the stage, with a definite motive of bringing out the ugly and dark side of human life in contemporary society. They go a long way in eradicating the social evils, ushering in a freer social order, carrying conviction to the masses that witness them on the stage, or read them in print.

APPENDIX—D

THE FARCE IN ENGLISH LITERATURE

A farce is usually considered to be a boisterous comedy involving ludicrous action and dialogue.[1] In its most elementary form it is found in the gestures and tricks of the circus clown and the baffoonery of the pantomime, which provoke ready laughter among the greatest number of people.[2] The plot in a farce depends upon a carefully exploited situation rather than upon character development.[3] The purpose of the farce is to evoke simple hearty laughter. To do so it commonly employs highly exaggerated or caricatured character types, put them into improbable and ludicrous situations and makes free use of broad verbal humour and physical horseplay.[4] The physicality of farce may not always qualify as humorous, but it is always anti-romantic, a kind of parody of the solemn idealization that is involved in romantic notions of love or strife.[5]

ORIGIN OF FARCE IN ENGLISH LITERATURE

Comedy was the general term referring to the farce and other types of humour, in the early European literature. Aristotle in his ' De Poetica ' defines comedy thus, ' comedy is an imitation of an action that is ludicrous and defective of adequate magnitude in language variously embellished, the several kinds of embellishment being severally used in different parts of the play carried on by agents, as in the form of narrative, through pleasure and laughter for its mother.' This may be compared with the definition of prahasana by Bharata.

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[1] A Dictionary of literary terms, by Harry Shaw.
[2] Dictionary of world literary terms by Joseph T. Shipley.
[3] A Dictionary of literary terms, by Harry Shaw.
[4] A glossary of literary terms, Ed. M. H. Abrahams.
[5] Margery M. Morgan, ' The Shavian Playground ', p. 34.

'Comedy', according to some, is derived from 'Komos'. Ancient Greeks used to sing 'Komos songs' in honour of a Greek deity by name Dioninosus. These songs might have been the early form of comedy. Butcher, who commented on 'De Poetica', offers the following explanation. 'Comedy is an imitation of character of a lower type, not however, in the full sense of the word bad, the ludicrous being merely a sub-division of the ugly. It consists in some defect or ugliness which is not painful or destructive'.

It may be relevant to note here the views of George Meridith on comedy. (An essay on comedy and the uses of the comic spirit'—Westminister. Constable, 1897). 'Comedy lifts women to a station offering them free play for their wit, as they usually show it when they have it, on the side of sound sense. The higher the comedy, the more prominent the part they enjoy in it'. This may be compared with Bharata's view that hāsya is more appealing to the women (and chilaren too.)

Three stages are recognised in the development of comedy in Greek literature. (i) Old comedy which was poignant, (ii) Middle comedy which Aristotle had in his view and which might have been the earliest form of farce and (iii) New comedies which paved the way for what are now understood to be 'comedies' referring to happy ending plays as contrasted with the Tragedies. Aristotle mentions Epicharmus, Phormus and Crates as authors of comedies.

Roman authors like Plautus and Terence also wrote comedies, following the Greeks. Early English comedies are modelled on the works of these playwrights. The first comedy in English is 'Ralphroister doister.' The Shakespearean comedies[1] of the Elizabethan era are of course, quite popular. These plays were termed 'comedy of Humours' contrasted with 'Comedy of Manners' which became popular later. It is the 'Comedy of Manners' which gave rise the farce in English literature. There are farcical elements in the comedies of Dryden[2], Wilson,[3] and

[1] Shakespear's 'Comedy of Errors' may fill in as an excellent specimen of Farce, without being designated so.

[2] For instance, 'The wide Gallant'.

[3] 'Marriage of the Devil'.

Mrs. Behn.[1] The tremendous popularity of Moliere's French Farces[2] influenced the English playwrights during 17th century. Thus Farce is rather a forced development in the History of English Drama.

The Farce had its heyday during the 18th century (especially in later half). Some of the best Farces belong to the period 1750-1800. 'The majority of the Farces during this period deal with characters cast in the Johnsonian mould but others are of the intrigue type and in some we catch a glimpse of the manners style. A few are sentimental.[3] Arthur Murphy was an important writer of Farce during this period. Sheriden's 'ST. Patrick's day' is also a Farce.

The Farce maintained its popularity during the early 19th century too. Of course, the Farces of this period were made to order. Not much of ingenuity is seen in the plays of this period.[4] Much was left to the actors who were to interpret infarcical element in the plays. The language was rough in the stylistic sense. Puns of the broadest kind obviously made their appeal. Important writers of Farce during this period are—Charles Dance (The Dark lady of the sonnets etc.), Mrs Pennyfarthing (Each for himself etc.), Douglas Jerrold (More frightened than hurt etc.) and J. M. Morton (He has contributed more than 30 Farces). A short scene from 'The Dark Lady of the sonnets' may be quoted here to illustrate the farcical element in English farces.

Alphonse : The questions that I wish to ask are of so delicate a nature that I hardly know where to begin.

Sangfroid : At the beginning, I should say.

Alphonse : Yes, I know ; but that's the difficulty.

Sangfroid : Then try the middle, or the end. You have no time to spare and in another scene.

Alphonse : Any communication you have to make to her now, must go through me.

[1] 'A new way to play an old game'.

[2] Moliere's 'The physician in spite of himself' as also been adapted into Sanskrit in recent times see p. 263, No. 22 above.

[3] Allardyce Nicholl, 'A History of English Drama', Vol. III, p. 188 ff.

[4] *Ibid.*, Vol. IV, p. 121.

Sangfroid : Must it? Then I have a favourite sword I wish to send her. Would you like that to go through you?

We have a foolish King in 'The Peri who loved a prince', on the lines of the kings we come across in Sanskrit Prahasanas.

Man : Long live Emperor.

Emperor : Silence, villains ! stow it ! We'll not live long, unless we like—you know it. It is not for your plebeian throats to give orders to us how long you'd have us live.

(They all prostrate themselves before him)
Sons of burnt fathers ! What means that position? How dare you tumble down without permission?

(They rise abruptly and stand bold upright in a line)
Now by my pigtail ! by my father's nails,
By the imperial dragon's sacred scales
My mind's so tossed about, so hurried, flurried
Bothered, perplexed, annoyed, insulted, worried, etc.

Yes, stay, I'd best first tell you what's the matter.

What happened to Sanskrit Prahasanas of the later times, happened to the late English farces of the 19th century. 'The farces of this time have not much to offer us of real intrinsic merit. Some are written in a sprightly style ; but even the best display a certain mechanical structure. Most of them were written for low-comedy actors who could 'put across' almost anything and consequently there is generally evident, a carelessness on the part of the authors both as regards plot and form. Old themes are constantly being refurnished and stock situations occur with irritating frequency. We may say that neither in regard to literary form nor to inventiveness did their farces bring anything of permanent worth to the theatre'.[1]

It may be interesting to note, in this context, some instances of farcical elements from the relatively unknown Chinese literature belonging to 13-14th centuries. We have, for instance, a Buddhist

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[1] Werner Klean, 'English Farce—(1800-1900)—Die English Farce' Bern, 1946.

A number of 20th century playwrights have written comical and satirical plays without designating them farces. Bernard Shaw's 'Doctor's Dilemma' is a play closer to the style of Farce.

monk, Hui-Ming in the play Hsi-hsiang-chi, who scorns at the strict rules laid for monks, in the same way as the monk of Mattavilāsa.

'I can't talk about tracts and scriptures,
Too lazy to join in meditation
I take forbidden knife and temper it.'

In an anonymous novel, Shui-hu-chunan, one Lu Ta becomes a monk and resides in a monastry on Wu-Tai Mountain. He does not like the strictures of the monastery. He sneaks out one day from the monastery and goes to an inn and demands meat and liquor. Though the Innkeeper points out that he, being a monk, should not take to meat and wine, the monk insists on both being served to him.[2] It is quite probable that the Farces and farcical elements in other forms of literature were used by the poets effectively to educate people on the atrocities of certain unscrupulous elements in the religious orders, in medieval China, as it was done in India during this period.

[2] See Bruce E. Carpenter, 'The Mark of laughter : Satirie in 13th and 14th century Chinese literature', Bulletin of Tezukayama Univ. No. XIII. Nare, Japan.

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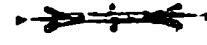
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VIŚVEŚWARĀNANDA INDOLOGICAL QUARTERLY,

ABBREVIATIONS USED

ABORI	Annals of Bhandarkar Oriental Research Institute.
AIOC	All India Oriental Conference.
AV	Atharva Veda
BP	Bhāvaprakāśana
Br. Upa.	Bṛhadāraṇyaka Upaniṣad.
Capeller	Capeller's resume in Gurupūjākaumudī, Leipzig.
CC	Catalogus Catalogorum of Aufrecht.
CSS	Chowkhamba Sanskrit Series, Benares.
DR	Daśarūpaka.
GOS	Gaekwad's Oriental Series.
HCSL	History of Classical Sanskrit Literature by M. Krishnamachariar.
IO	India Office Library, London.
JOR	Journal of Oriental Research, Madras.
Keith	Sanskrit Drama by A. B. Keith.
KM	Kāvyamālā Series.
Konov	Konov's ' Indian Drama '.
KS	Kāvyānuśāsana of Hemachandra.
NC	Nāṭakacandrikā of Rūpagosvāmin.
NCC	New Catalogus Cetalogorum.
NLRK	Nāṭaka Lakṣaṇa Ratnakośa.
NS	Nāṭyaśāstra.
RS	Rasārṇavasudhākara.
SB	Śatapatha Brāhmaṇa.
Schyuler	Montgomery Schuyler's ' Bibliography of Sanskrit Drama '.
SD	Sāhityadarpaṇa.
Śr.Pra.	Śṛṅgāraprakāśa.
TB	Tāṇḍya Brāhmaṇa.
TSS	Trivandrum Sanskrit Series.

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18	f.n. 1	Poetics	Poetic
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25	26	Siṁhabhūpāla	Sīmhabhūpāla
26	5	क्रौञ्चरिपोः	क्रौञ्जरिपो:
27	13	contributes	contribute
27	f.n. 2	प्राप्नुवन्ति	प्राप्तवन्ति
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177	f.n. 2	bhāṇḍāgāra	bhāṇḍākāra
181	1	bhāṇḍāgāra	bhāṇḍākāara

Page	*Line*	*Read*	*For*
181	16	Jantuketu	Jantukatu
183	29	indoctrinizing	indoctinizing
186	7	Kāntānanda	Kāntānnda
186	19	Madanadūtī	Madunadūtī
186	30	जुह्वति	जुज्वति
191	1	Durācāra	Durācara
191	33	. . .ābhāsa	. : .ābhāsá
200	20	Bandhurā	Danturā
208	f.n. 2	Bhṛṅgadūta	Bhnragadāta
210	13	दक्षक्रतौ	दक्षक्रतो
214	12	प्रसुप्तोत्थिवा:	प्रसुप्तोत्थित:
216	6	Bodleian Library, Oxford	Bodleian Library, London
219	2	prārabdhakarmaṇi	prārabdhakarmṇī
221	11	criticise	critisize
224	3	रसराशौ	रसराशो
224	16	tendency	tend ncy
228	29	Rādhārahasya. . .	Rādhārashasya
240	23	Add f.n. for the verse, अविदित... as : Śṛṅgārarasāṣṭaka. Śl. 1 ; Mahāsubhāṣita Saṁgraha. Śl. No. 3343	
248	10	पतितौ	पतिते
251	22	Kuhanācāra	Kunhanācāra
258	13	p. 189	p. 174
258	25	साधारण्यात्	साघारण्यात
270	f. n. 1	Shakespeare's	Shakespear's
273	12	him[1]	him[2]
273	17	f.n. 1	f.n. 2
273	17	The Mark of laughter in 13th and	The Mark of laughter stairie in 13th and



DR. RAMARATNAM hails from the town of Gobi in the Periyar district of Tamil Nadu. After a brilliant academic career, he joined the faculty of the prestigious Ramakrishna Mission Vivekananda College, Madras in 1968. He was awarded the Prince of Wales Medal for proficience in Sanskrit by the University of Madras in 1968. He got his Ph.D. degree for the present work in 1979. He has written, directed and acted in a number of Sanskrit plays presented over the AIR and T.V. He was also awarded the All India Akashwani Certificate of Merit for his production, 'Amarasandeśa' in 1985. He has participated in a number of Conferences at the National and International levels, the latest ones being, the ICANAS at Hamburg in 1986 and the VII World Sanskrit Conference in Leiden, Holland in 1987. An erudite scholar, inspiring teacher and a multi-linguist, Dr. Ramaratnam has made a name for himself through his learned articles and lectures on various aspects of Sanskrit Literature and Ancient Indian Culture.